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TV WORLD

International business magazine for television and video

SCANDINAVIA special regional report

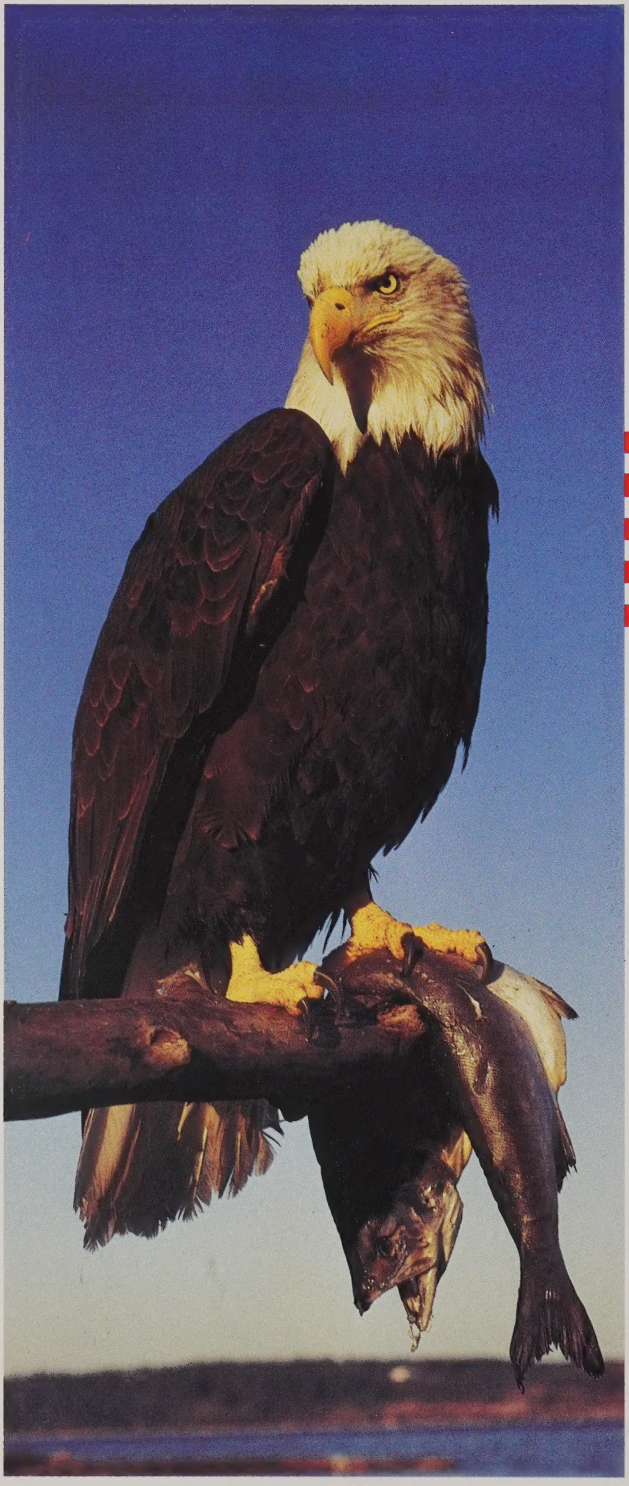
CRACKED EARTH

ECOLOGY ON TV

BRAZIL, GERMANY, CANADA AND MORE

FALL SEASON: THE NEW US SHOWS

SCANSAT — WHAT IT SHOWS



LAND OF THE EAGLE

The story of man's relationship to a continent of majestic landscapes and diverse wildlife

In a series of 8 programmes, the world-famous BBC Natural History Unit turns back the clocks to follow the trail of the pioneer explorers and naturalists across the vast lands of North America.

Among the production team's previous television credits are **The Living Planet, The Making of a Continent, World Safari** and **The Living Isles.** The producers are Ned Kelly, Steve Nicholls and Paul Reddish; the executive producer is Peter Crawford.

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Produced in association with
WNET New York

8 x 50 minutes

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THE EDITOR'S LETTER

It is ironic that a country that is advanced in so many areas should be so backward in others.

Sweden, highlighted in this month's Regional Report, has an admirable record in many social issues, both politically and in terms of making TV programmes. It is ahead of many other broadcasters in this respect.

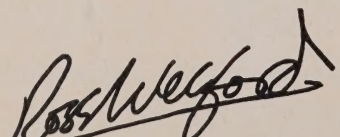
So why should it be dragging its feet so much in the introduction of commercial television? Sweden is one of the very few remaining Western countries not to have recognised that advertising is a legitimate and effective way of providing free television. An otherwise progressive government has dug its heels in over this issue, refusing to acknowledge the signs: the popularity of alternative channels – where they are available (witness the success of Scansat) – is evidence enough that Swedes want more than the high-minded, earnest (if often well-made) programmes offered by SVT-1 and SVT-2.

Change, however, is in the air, and SVT may be powerless to resist it. Sweden's cable TV regulator, the *Kabelnamden,* has cleared the way for Swedish language ads – hitherto banned – to be carried on Scansat's TV-3. Other satellite broadcasters will undoubtedly follow soon, bringing terrestrial advertising inevitably closer.

The Swedish government must accept the inevitable, and instead of instigating delaying tactics (see page 14) must move swiftly to ensure that SVT is not swamped under the advancing wave of commercial satellite TV.

Most broadcasting analysts accept that Sweden is unprepared for three national TV stations. Surely then, the solution is to introduce a commercial element into either TV-1 or TV-2 – most probably the latter. This would avoid the problems of starting an ad-financed channel from scratch – advertisers and viewers alike would be dealing with a known quantity.

The government's consultative committee is known to be considering this as an option. It really is the only one.



■ NEWS BRIEFS

■ There are now five remaining contenders for Spain's three private TV licences following the failure of Tele 16 – put forward by publishing group Grupo 16 and Alejandro Romay of Canal 9 Argentina – to make the deadline for tenders. The five are: Antena 3 de Television; Sociedad de Television Canal Plus; Univision Canal 1; Gestevision-Telecino; and C Television Canal C.

■ The EC directive on quotas for European TV programming has hit a hold-up. France, Greece, and the Netherlands have refused to endorse the Bill – opposed from the beginning by West Germany, Denmark and Belgium. The issue will be on the agenda at Council of Europe Summit to be held in Madrid this month. Pressure from the USA is believed to be behind the recent action to stall the progress of the Bill.

■ The UK's TVS took the top prize in the drama category at the Golden Prague Awards for the TV movie *Murderers Among Us – The Simon Weisenthal Story,* produced in assocation with HBO. The Golden Prague for Music was taken by Austria's ORF for *Leopold Mozart – I Love People And Their Tranqulity.*

■ Radio Vision International (RVI) has concluded an output deal with NHK Japan's state broadcaster, through programming agent Sogovision, to provide music-focused television programming, consultation and development services. NHK will debut the newly-acquired RVI product in June over its direct broadcast satellite service, NHK BS-2B. Beginning in August, NHK will change the NHK BS-2B transmission from a free to a pay service. The new pay service, the Entertainment Channel, will emphasize music and entertainment with RVI providing existing and original music-oriented programming as well as acting as an acquisition and development consultant. The deal includes: *Super Concerts,* a package of 24 concert specials, and Amnesty International's *Human Rights Now!* concert tour of 1988.

■ Atlantis Releasing is to open an Australian office, based in Sydney in mid-July. The company already has offices in Rotterdam, London and Toronto.

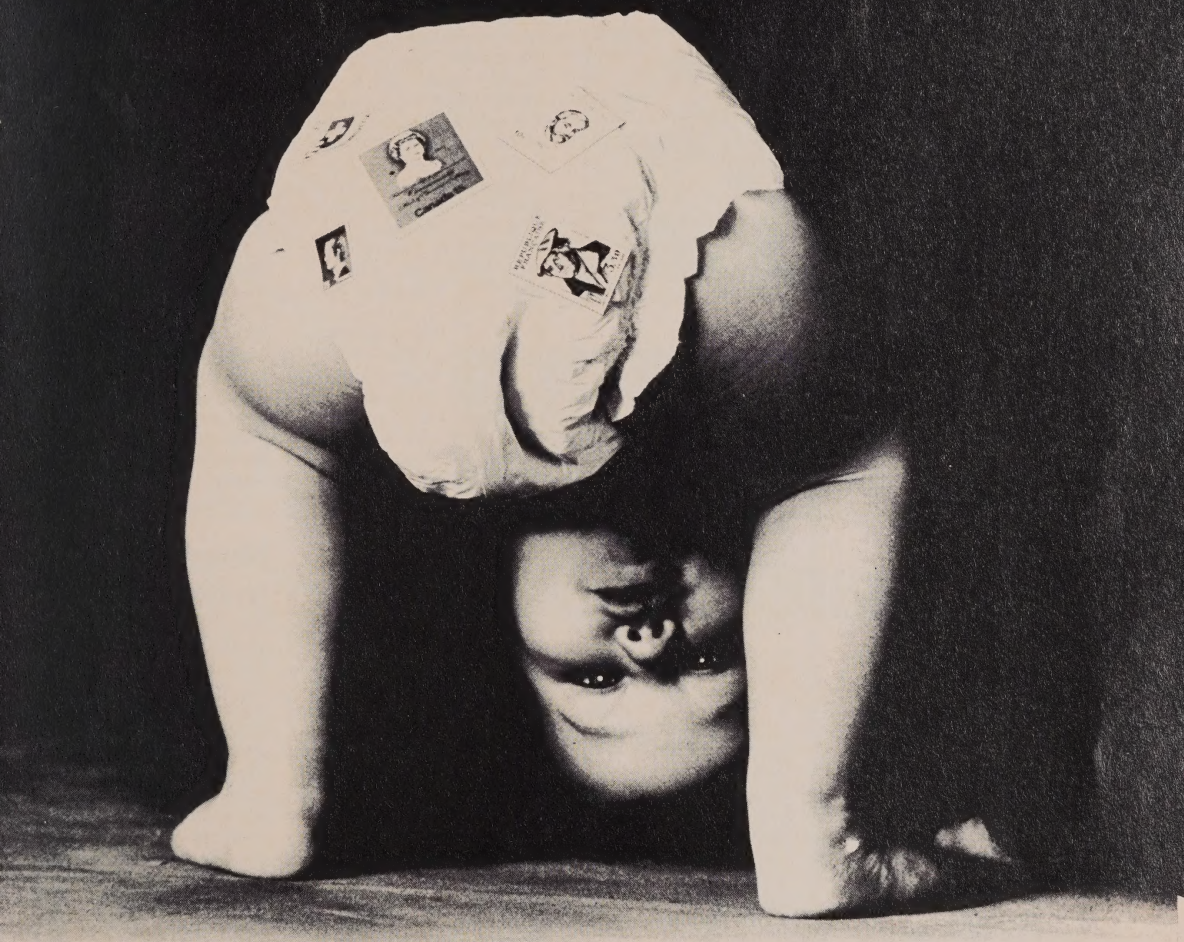
■ Luxembourg's CLT, Italy's Finninvest, The UK's ITV, SAT1 of West Germany and TF1 of France are to form the Association of European Commercial TV to challenge the domination of state TV organisations, in particular the European Broadcasting Union (EBU). Between them the five broadcasters command a total audience of more than 250 million viewers. The association has been registered as a European economic interest group to comply with EC legislation.

■ SES, the owner of the Astra Satellite has announced its intention to launch a second 16-channel satellite in October 1990. SES claims to have broken even on its original investment of £140 million (US$215.6 million) on the first Astra satellite, and has leased 12 of its 16 transponders. Negotiations are continuing for the remaining four transponders with five West German organisations.

■ Commercial television licences in the UK will be auctioned to the highest bidders despite protests from the British broadcasting industry. The government will set a quality threshold that must be passed by potential bidders when the franchises come up for renewal in three years' time. Other companies will be free to take over licence-holders from the start of the new licences on January 1, 1993. There will be no time block on take-overs as suggested by the Independent Broadcasting Authority.

■ ERRATUM: Whoops! Somebody at SBS pressed the wrong button on his calculator when giving us information for the TV World Prices Guide in last May's issue. SBS in Australia pays Au$50 per minute for programmes. This is about US$38 and not, as we stated, US$63. We should, of course, have spotted the error – apologies all round!

We Have Friends All Over The World.



We've created a warm and lasting friendship with our audiences at home through our stimulating, informative and entertaining programming.

And as our programs spread to more and more countries and attract recognition through international awards, our circle of friends keeps growing.

In fact, we've found friends, not just in our viewers, but in the many people from around the world who now work with us to co-produce some of today's best programming.

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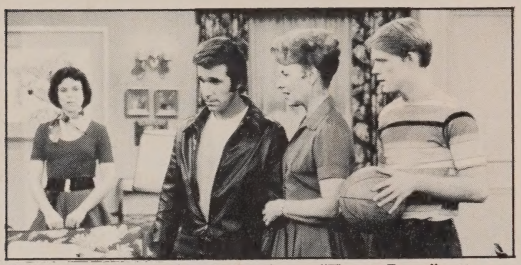
Paramount plays for Time



Paramount, owner of such classics as "Happy Days", attemps to buy Time.

NEW YORK: An eleventh-hour take-over bid for Time Inc. has put into question the merger between Time and Warner Communications — just days before the companies' shareholders were about to vote on the proposed deal.

The new entrant on the scene is the mighty Paramount Communications, which last month staged a hostile takeover bid for Time Inc. Paramount's latest offer values Time at a little over US$12 billion. Time has already rejected an earlier bid by Paramount.

The Time-Warner pact was virtually assured of success; shareholders were considered to be enthusiatic about the creation of the world's largest media concern.

But Paramount is adamant that Time should abandon its bid for Warners. Either way, the resulting company (Paramount-Time or Time-Warner) would still be the world's biggest media company. It is still conceivable that Time may launch a buy-up of Paramount.

Legal battles have already ensued and the matter is likely to be solved in court.

■ Some Time shareholders have taken legal action to prevent the takeover of Warner.

■ One of Warner's largest shareholders, Chris-Craft Industries, the owner of several broadcasting outlets, is suing to prevent the merger.

■ Time has also sued Paramount for disturbing the mutually-agreed merger between Time and Warner;

■ Paramount has countersued, claiming misrepresentation by the two companies.

■ Time is engaged in another, unrelated, lawsuit, this time from Viacom which is accusing Time Inc.'s cable operations of unfair practices in allegedly blocking Viacom-owned stations from its cable nets.

The repercussions on the international programming side are difficult to assess, particularly since it is likely to be several months before all this litigation is resolved. Paramount and Warner are already among the largest distributors of TV programmes in the world. Time Inc. is the owner of the HBO cable channel.

Programme buyers are unlikely to welcome a further concentration of sales power. Further, there are fears that such a huge merger could so burden the resulting company with debt that it would be unwilling to experiment with new programmes — a fear made more acute after last US television season's disastrous writers' strike.

DBS channels go to BSB

LONDON: British Satellite Broadcasting has been awarded the remaining two UK national DBS channels as expected by the Independent Broadcasting Authority (IBA). BSB already holds the franchises for the three other DBS channels.

Unsuccessful bids were made by several parties including the international distributor ITC Entertainment Group and the Children's Channel.

BSB, which has been forced to postpone the launch of its services until Spring 1990 because of technical hitches, aims at having all five channels up and running by mid 1990 at the latest.

The two additional channels will be Now: The Channel for Living, a women-oriented leisure and current affairs service, and The Power Station, a youth oriented music channel. These are in addition to the current three BSB services: The Movie Channel; The Sports Channel; and Galaxy.

Much of the women's programming on Galaxy will be moved onto Now to make room for a greater amount of children's programming on Galaxy as required by the IBA.

The main contractor for Now will be New Era Television, a consortium which includes the UK national newspaper the Daily Mail and the ITV company Yorkshire Television.

News of the franchise award follows the announcement that BSB has signed a licensing deal with Orion Pictures for exclusive pay-TV rights to new Orion productions over the next five years. According to Movie Channel MD Andy Birchall, BSB already has agreements with five of the seven big Hollywood studios.

So far it has secured over 2,000 films including the box-office hits *Rain Man, Fatal Attraction* and *The Last Emperor*.

■ Sky TV, the four-channel DBS service launched in the UK last year, has begun giving reception dishes away in a bid to counter slow sales of the £250 (US$400) dish.

Readers of the national newspaper Today – owned by Sky's owner, Rupert Murdoch – were invited to enter a draw for 10,000 dishes. Another Murdoch paper, The Sun, (the UK's biggest-selling daily) is running a similar promotion.

Nordic TV in name war

STOCKHOLM: Swedish commercial TV company Nordisk Television (Nordic TV) has asked the country's patent registration board, Patent och Registerverket (P&R), to impose a ban on its rival, Nordic Channel — a demand which if upheld would require the Nordic Channel's owners, the Karissma Group, to find an alternative operating name for the recently-launched satellite channel. Nordisk Television is owned by the Wallenberg investment company's Investor and Proventia.

Nordisk Television, which will launch its service in the autumn, announced its decision after Nordic Channel confirmed that it planned to apply to the Ministry of Communications (MoC) for a concession to operate a third national and ad-financed TV channel.

NEWDEALS

This regular department of TV World provides a round-up of recent programming deals and agreements.

☐ **Consolidated** and **7 Network** Australia have concluded a co-production agreement for *The Nightmare Years,* the 8 hour mini-series (currently in production) which dramatises the "propaganda battle" waged by the Nazi Party in the run-up to World War II.

The Australian national broadcaster will screen the mini-series in the Autumn of this year to coincide with the 50th anniversary of the outbreak of hostilities in Europe. Other partners in the international project include Italy's RAI and the Turner Network in the USA.

☐ **Consolidated Distribution** has acquired worldwide rights to the Barry & Enright production *Sweet Caroline.* Currently in production, the programme is a two-hour Hallmark Hall of Fame presentation for CBS based on E L Konigsburg's book "Father's Arcane Daughter."

☐ **Fox/Lorber Associates** has acquired exclusive North American home video sales agency rights to more than 45 hours of programmes produced by the UK's **Granada Television.** Among the titles are Laurence Olivier's Emmy Award-winning production of Shakespeare's *King Lear;* the film *The Rime Of The Ancient Mariner;* the documentary feature, *Twenty-Eight Up; The Magic Ball,* an animated series for children, and a 4-hour adaptation of Charles Dickens' Hard Times.

☐ **Mark Forstater Productions** of the UK and **Allianz Film** of West Germany will work together as co-production partners. Projects will include: *After The Innocence,* a four-hour television series to be shot in October in Europe and the United States which focuses on the story of the German Atomic Bomb in the years 1939-45 and why it never materialised; *The Little Prince,* a 60-minute animation of the Antoine de Saint-Exupery classic, *Hazard* a pan-European four-part ecological thriller series for television; and *The Eerie Hour,* a series of 13 x 1 hour thrillers in conjunction with Anabase Films of Paris.

☐ **Granada Television** of the UK is to produce a game show based on *Perception!,* the half-hour game show strip from **Harmony Gold** and **ReteEuropa.** Granada Television will begin production of the game for an initial prime-time run of ten weeks. The game show is intended to be played by home viewers, as well as studio contestants. Obscure camera angles and digital effects are used to gradually reveal picture puzzle information: two couples compete to determine which has the sharpest perception.

☐ **Poddington plc** has formed a distribution agreement with **Henson International Television** for the worldwide television and video cassette rights for *The Poddington Peas.* The twenty-six five minute episodes *The Poddington Peas* is an animated series for children, which follows the adventures of a community of peas living at the bottom of a suburban garden. The series will be available for transmission in September.

☐ Toronto-based **Ellis Enterprises** has signed a deal with **Channel 4** of the UK for a package of wildlife programming which includes Ellis' 65-episode *Profiles of Nature* half-hour specials in the *Profiles* genre which includes *The Man Who Loved Birds* and *Baby Animals.*

☐ **First Choice** pay television has exclusive rights to *Murderers Among Us; The Simon Wiesenthal Story,* produced by Robert Cooper and John Kemeny for **Citadel Entertainment** with **TVS Films, HBO Pictures** and **Hungarian Television,** and starring Ben Kingsley.

☐ **Blair Entertainment** has concluded a distribution deal for the courtroom drama *Divorce Court* (above) with Italy's **Transcon.**

Transcon will acquire original episodes of the programme which will then be dubbed into Italian. The programme examines the tragedy of family conflict while searching for solutions to society's many obstacles to marital happiness. Some of the provocative issues highlighted by the contemporary courtroom drama are surrogate motherhood, children with AIDS, inter-racial marriages and child custody battles.

☐ **ITC Entertainment Group** has acquired the worldwide television rights to the Emmy-award winning *The Doctors.* The series tells the stories of the lives and loves of the Hope Memorial Hospital. Much of the story concentrates on Dr Maggie Fielding, her unhappy marriage to Alec, her romance with Dr Matt Powers and her bad marriage to the villainous Kurt Van Allen.

PEOPLE

■ **Ideal Communications Films and Television** has named Aideen Leonard as director of sales, she will head up worldwide sales of television and video product for the London-based organisation.

■ Ian Hargreaves is to be the **BBC's** new director of News and Current Affairs. He joined the BBC two years ago as Controller, News and Current Affairs. That post will now lapse.

■ Frances Reynolds has been appointed vice president of international television sales for **Orion Pictures International.** She will be involved with worldwide sales and will be directly responsible for Latin America. She will be based at Orion's New York headquarters.

■ Barbra Javitz has been appointed vice president of acquisitions at **Prism Entertainment.** She will be responsible for all areas of product acquisition strategy including the purchase of rights to finished product, pre-production financing and all development opportunities.

■ James Lawenda has been appointed director of sales for **Sky Television.** He joins the company from Busch Media Group, New York.

■ Gary Marenzi has been made president, **United International Pictures** – Pay TV Group. He will be based in London, and will oversee the development of sales and the licensing of product for the worldwide pay television market.

■ Judy Davies has been appointed manager of Canadian-International Sales, with **TV Ontario.** She will be based in the US sales office in North Carolina.

■ Sarah Boote, formally head of purchasing for the Arts Channel has joined **Wall To Wall Television** as business development manager. Before joining the Arts Channel, she was advertising manager at TV World.

EUROPE

Tennis fans miss Wimbledon stars

MUNICH: Nearly three quarters of the West German viewing-public were unable to see their favourite international tennis stars Steffi Graff and Boris Becker as they struggled to win this year's Wimbledon tennis championships. And across Europe millions more viewers were without live coverage of the tournament for the first time because of a new arrangement for the European broadcast rights to the event – one of the most prestigious in the world's tennis calender, **writes Susan Eardley.**

This year The All England Lawn Tennis Club, organiser of the event, has sold the European rights for five years to Ufa Film-und-Fernseh, a part of the Bertlesmann publishing group of Hamburg, West Germany, for a reported US$50 million. This does not include the UK where separate rights are held by the BBC.

The EBU, which has held the European rights in the past was forced to offer US$26 million – five times the amount paid in 1988 – in an attempt to retain the rights.

"We have never made such a large increase in an offer for any sporting event – and we lost," admits EBU controller of sport, Richard Bunn.

Instead it was largely private broadcasters who paid Ufa for the rights to air live coverage of the event in their countries. Among these were the pan-Scandinavian satellite service TV3, Rete 4 of Italy, the French station La Cinq and RTL Plus – the German station in which Bertlesmann holds a 30 percent stake.

West German public broadcaster ZDF was offered short, two to three minute reports on the event, to be aired only after 23.00, by Ufa for a fee of 1 million marks (US$518,000). According to ZDF's head of Sport Karl Senne, the offer was rejected by ZDF on the grounds that the price was too high for such short clips that could not provide adequate coverage of any match in the two-week tournament.

The EBU will not be carrying any of the Wimbledon championships on its news feed either. Said Bunn: "Ufa would not give us news and we do not pay for it."

As *TV World* went to press only two EBU members were belived to have bought rights from Ufa – Ireland's RTE and Portugal's RTP both of which face competition from new private national broadcasters in the near future.

As private broadcasters, and particularly new channels, continue to chase the rights to sporting events, regarded as big audience-pullers the market will become increasingly competitive.

Sports Federations around the world are already finding that the TV rights to their events can command high prices. In the last year the UK's BSB, Rupert Murdoch's Sky, RTL Plus and other new services have all invested heavily in sports contracts in attempt to attract viewers.

"The organisers of these events will have to decide whether they take the money or whether they consider the sports fan first," said Richard Bunn.

At the same time, the EBU and its members will have to be prepared to pay greatly-inflated prices for events that in the past were their's almost without question, if indeed they can afford to do so. □

AUSTRALIA

Network's cash crisis

SYDNEY: According to a recent confidential report by Australian media consultant Peter Cox, the financial predictions for the three major TV networks — Bond Media (Nine Network), Northern Star Holdings Ltd (Network Ten) and Qintex Australia (Seven Network) is grim and is set to instigate some major upheavals in the next 12 months with major repercussions for the programme industry.

The report says the networks are overburdened with debt and fighting for fiercely competitive revenue and two of the networks have negative net tangible assets. Cox predicts the forced sale of one network in the next 12 months.

With its consistent high ratings it seems the Nine Network may be the only channel that is generating sufficient cash flow.

Bond Media's chairman Warren Jones says that if the industry does not undergo some reformation in the next 12 months, then serious problems may develop.

"If both Skase (Qintex) and Lowy (Northern Star) were honest they would tell you that their television networks are causing them financial concern merely because they can't get any return on the capital invested," he said. "I don't think it will be us because we have such a ratings advantage at this stage."

While share prices have dramatically slumped for all networks, they are also carrying estimated book debts totalling US$1.1 billion (Bond Media US$550 million Northern Star US$350 million and Qintex US$250 million).

In explaining the causes of the crisis, Cox said: "The present predicament is largely a result of acquisitions by entrepeneurs funded by the easy pickings of a booming stockmarket and heavy borrowings from an expanding and hungry financial services sector."

"My study has shown conclusively that there is no basis — past, present of future — for expectation of high growth in the media industry: the opposite seems more likely."

This could mean the reduction of programming costs. □

RSPB

Award winning films from the Royal Society for the Protection of Birds, Europe's largest conservation organisation.
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(For TV sales abroad contact Richard Price Television Associates. Tel: 01-935 9000).

IN PRODUCTION

■ Send details of programmes in, or approaching production to TV World, 7 Swallow Place, London, W1R 7AA, UK.

■ *Wildlife Gallery* is a 4 X 30 minutes documentary in production by **Sheerwater Productions** for **Grampian** (UK). The magic of the wild is captured on canvas by Scottish wildlife artists as the programmes follow the flora and fauna of the country through the seasons. Locations are a Shetland gannet colony with John Busby in Summer, deer rutting in Rhum with Keith Brockie in Autumn, Deeside wildlife and landscapes with James Rennie in Winter, and Victoria Crowe painting Border plants in Spring.

■ **NHK** of Japan and **BBC Enterprises** will co-produce *The Ginger Tree*, a four-part drama serial by Christopher Hampton, based on the best-selling novel by Oswald Wynd.

The Ginger Tree, currently in production, also has WGBH Masterpiece Theatre as a co-production partner. It tells the story of Mary MacKenzie, a young Scots girl who travels to Manchuria at the turn of the century to marry an English army officer, but soon embarks on a passionate affair with a Japanese nobleman. The drama traces her story set against the background of the growing military and political tensions of Japanese life in the first half of the century.

■ **Itel** and **Gordon Freedman Productions** are co-producing *A Brief History of Time*, based on the book by Stephen Hawking.

The co-production will combine the knowledge of Cambridge University physicist Stephen Hawking with state of the art computer and model animation and graphic techniques to bring the Universe into the living room. Itel will distribute the 90 minute special internationally.

The police drama *Hanna* is now in production in Los Angeles. The two-hour **NBC** drama pilot stars Scott Plank as Victor Hanna, a detective who knows how to use every means at his disposal to catch his man. But after three armoured-car guards are killed during an elaborately-staged robbery, he soon realises he's up against a cunning adversary (Alex McArthur), and the pursuit becomes a captivating challenge of wits. *Hanna* is produced by **Ajar Inc.**

■ The life of Canada's prima ballerina will be celebrated in **Primedia Productions'** *Karen Kain: Prima Ballerina,* currently in production. The one-hour performance special will feature "Romeo and Juliet" with Kain's best-known partner, Frank Augustyn; Roland Petit's "Proust" with Denis Ganio; and a stunning excerpt from Erik Bruhn's "Swan Lake," one of Kain's personal favourites, with the National Ballet's Serge Lavoie. The special will also include interviews with fellow dancers, choreographers and critics drawn from the National Ballet's gala celebrating Karen Kain's 20 years in dance.

■ Shooting has begun in London, on the UK section of *Wanted: Marjory and Oliver*, A co-production between the UK's **Initial Film and Television** and Georgian Television for Channel 4. It has already completed two weeks of shooting in Georgia, in the south of the Soviet Union. This production marks the first time that Georgian Television has worked with a British company.

The production brings together Georgia and the UK, and looks at how relationships form between people of different countries and cultures. Actress and presenter Alex Kingston, a British woman, visits Georgia for the first time, while a Georgian film crew visits the UK and lives in a house in London for six weeks.

Wanted: Marjory and Oliver is written and directed by Georgi Leavashov-Tumanishvili, head of documentaries at Georgian Telefilm and an award-winning documentary director. The crew are also from the USSR. The producer is David Stranks, both from Initial.

The programme will air on Channel 4 in the New Year.

More from Harmony Gold's "Shaka Zula."

■ A television special, *Disney Salutes Europe,* will be produced by **Buena Vista, LWT** (UK), **RAI-Uno** (Italy), **TF1** (France) and **Urania Film** (Germany).

Europe has provided Disney many of its greatest stories, personalities and locations – *Mary Poppins* and *101 Dalmations* from the UK, *Pinocchio* from Italy and *Fantasia* from the Germanic countries.

The special will feature the site dedication and preview of EuroDisneyland which is scheduled to open just outside Paris in 1992. The show will feature many of Europe's famous music personalities, and highlights of classic Disney films. Viewers will also be given a taste of EuroDisneyland through a trip into the future by way of EuroDisneyland models and film of real Disney attractions from the other parks around the world. There will also be a salute to this latest Disney venture from the other Disney theme parks.

■ **Thomas Howe & Associates** are in post-production with the feature *Kingsgate,* directed by Jack Darcus, starring Christopher Plummer.

Harmony Gold is to produce a four-hour miniseries, *Shaka Zulu: The Missing Chapter.* Currently in the scripting stage, the mini-series will follow the adventures of the warrior Shaka and is a sequel to the original *Shaka Zulu* miniseries, a great success on international markets.

Harmony Gold plans to use the same cast and production team, including Henry Cele as Shaka Zulu and creator William C. Faure as Director.

The mini series will be shot in Zambia and many of the actors, actresses and extras will be Zulus living in Africa today.

■ **SC Entertainment** of Canada has announced a co-production with Ron Howard's **Imagine Entertainment** on an .Ca$8 million (US$6.7 million) film called *Red Hot;* and a music feature called *Pump Up The Volume* with **Island Pictures** in the USA.

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The progress of Scansat — see page 33

SCANDINAVIA

Scandinavian television stations have had a rude awakening in recent years. For a long time it looked as though only Finland would ever have ads. But then along came satellite and cable services. Sweden, Norway and Denmark have had to come to terms with the modern face of television: city-dwelling Norwegians see ads on cable channels, and the state broadcaster NRK is keen to have a slice of the action; Denmark has had ads on TV-2 since last year; only Sweden is still dithering – but how long can they hold out? This month's report looks at many facets of broadcasting to this special mini-continent: the programmes they make, watch, sell and buy, the march of commercials and the prospects for independents. By Gerard O'Dwyer and Jo Henderson.

Varahuset (right) — Sweden's successful attempt at prime-time soap opera borrowed style and glitz from the American pioneers of the genre, and succeeded in being shown right across Scandinavia. It has now finished, but there will be more like it. Full story, page 14.

What makes the Swedes laugh? With only a tiny proportion of its airtime given over to light entertainment, Sweden's TV is choosy about chuckles preferring tongue-in-cheek political satire to domestic sitcoms. See page 12.

Like a petulant child, Sweden's government is sulking over the inevitable introduction of commercial television — which it opposes. Delaying tactics are the best defence. See page 14.

Danish people just don't care much for TV. It used to be thought that this was just because they didn't have a great deal to watch: but now a quarter of the population can see extra channels through satellite and cable, and viewing habits still haven't changed much. See page 15.

With the inauguration of commercial television in Denmark, independent producers looked forward to a surge of new commissions to complement the slim pickings from state TV: but the broadcasters have not been so forthcoming and a handful of established independents are taking the lion's share of the work. See page 17.

Who says there's no demand for commercial television in Norway? The government opposition is against it, but the state broadcaster NRK has the backing of the government for a cable-distributed ad channel and its only a matter of time now before there is a national commercial station. See page 18.

Nordvision: a little–known grouping of Nordic broadcasters handels 1,000 hours of members' programmes. See page 20.

It's a busy time for Finnish television, long the Scandinavian leader in commercial television, and now planning further refinements. culminating in a third channel financed by advertising. See page 20.

Laugh? I very nearly smiled . . .

The Swedes have never been famous for their sense of humour . . . so what makes them laugh on TV?

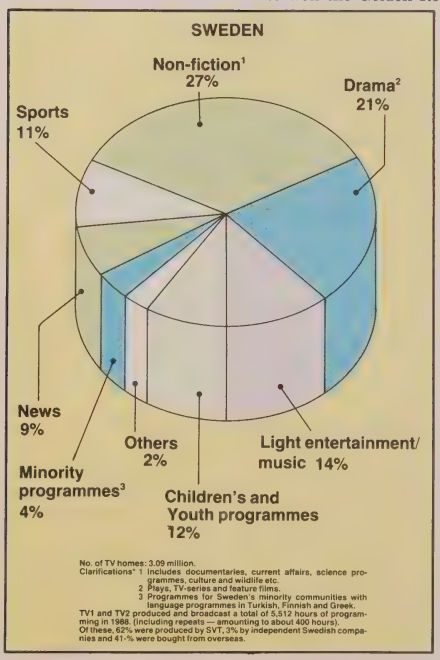
CRITICS of Swedish TV comedy, and there are more than a few, cynically jibe that Swedish humour is no laughing matter.

The Swedes – in general – are by nature and cultural indoctrination a rather serious people, more light-hearted than the Finns but less so than the Danes or Norwegians. This serious approach to life is reflected in the country's television where broadcasts on both state channels tend to be dominated by news, current affairs and discussion programmes, with entertainment programming taking a back seat.

The comedy series running on SVT-1 and SVT-2 are nearly all imports including the popular US-produced *A Different World* and *Cheers*, and even these are few in number and widely dispersed on both channels.

Swedes are perhaps best at making satirical comedy series exposing the funny and not-so-whimsical side of Swedish politics, business and society in general. The situation comedy series which have been produced for Swedish TV have – with some notable exceptions – been plagued by the Swedish tendency to over-act, often using dull facial gestures and body movements to compensate for poor scripts and sketches.

Like elsewhere, Swedish TV comedy comes and goes in both quality and quantity. Evidence of this quality was seen in 1987 when the Swedish TV comedy *The Prize* won the Golden Rose award at the Montreux Television Festival. The same team has been quite successful in producing good quality comedy material for the SVT-2 series *Helt Apropå* (Incidentally).



Produced by Ingvar Ernblad and directed by Anders Albien and Stellan Sundahl, *The Prize* which gave "a more or less true account" of how Afred Nobel invented dynamite, how Archimedes dreamed-up the telephone and why Graham Greene has never received a Nobel Prize for literature, was an instant success and surprised Swedes inside and outside the broadcasting arena when it won in Montreux.

The long-standing success of *Helt Apropå* is largely due to the talented team behind the series, including writer and producer Ingvar Ernblad. The series attracted a wide audience reach of nearly three million viewers on average per show, unusually high for Swedish comedy series in these days of multi-channel-choice and an influx of new satellite TV channels to Swedish. *Helt Apropå* is heavy on satire, which goes down extremely well with viewers who admire the tongue-in-cheek approach the series takes to topical political and business issues.

Kurt Olsson.

Whereas *Helt Apropå* takes a satirical look at Swedish life, *The Kurt Olsson Show* is quite a different story. Olsson, whose hair style and dress are outrageous, writes most of his own material, much of which borders on the ridiculous. The important thing is that Swedes like it. The humour is laid back, which is more than can be said for Olsson's ageless punk hair-do.

The Kurt Olsson Show was Swedish TV's entry at Montreux this year, performing well above expectations and taking the "Chaplin Prize". The show seen in Montreux, unlike *The Prize* was produced in Swedish with English subtitles. Some connoisseurs of TV comedy questioned the humour content in the show, much of which was lost in translation. Olsson's particular brand of humour is built around the creation of farcical situations, exaggerating their significance and lending them the Kurt Olsson touch, consisting of a heavy dose of spontaneity and good timing.

Others comedies appear from time to time including the popular *Taxfree*, a late-night entertainment slot featuring a mixture of home-proudced and imported comedy sketches.

Then there are comedy shows which defy description. Picture two fully grown chain-smoking male adults harrassing cooking utensils and chattering incessantly about the joys and pitfalls of cooking and other worldly matters. The series is called *Svepet* (Wide Sweep). Usually wearing crumpled dinner jackets, the show's two socialities engage in the complex task of going through the motions of cooking without ever actually ever succeeding, disturbing an array of pots, pans and other innocent by-standers in the process. But it's all just good fun and *Svepet's* two central characters Torsten Jungstet and Erik Lallerstedt make the most of the fairly weak comedy material. And of course, the Swedish viewers love it. □

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Delaying the decision

Sweden's government is dragging its heels over starting commercial TV.

SWEDEN is investigating commercial televison with a view to launching a third national channel to be ad-financed – but the government is in no hurry.

A working group under the Minister of Communications, Sverker Gustavsson, has been delegated the task of examining the state broadcasting company, SVT's ownership structure and will submit an analysis of how the company's shareholder base could be amended if either TV1 or TV2 were to be partially or wholly commercialised. The investigation will also focus on the role of a commercial TV channel and its benefits to society at large, given Sweden's special broadcasting environment and the current ban on ads on national TV.

The investigation was approved by culture minister Bengt Goransson, one of a number of Cabinet ministers in the ruling Social Democratic (SDP) government who remains firmly opposed to commercial national TV. Goransson is under considerable pressure both from his own party and outside interest groups to push forward with legislative changes aimed at removing existing barriers to ad-financed broadcasting. The SDP has become more open to the concept of commercial TV, holding the long-term view that the cost of state-run TV could be substantially reduced if restrictions were removed enabling the establishment of one or more self-financing channels.

The report and working party are seen in many circles, however, as little more than delaying tactics. Most supporters of commercial TV believe that the communications ministry already has the information it requires to make an "educated" decision. In the short-term, however, the delay will take pressure off the government to reach a decision. □

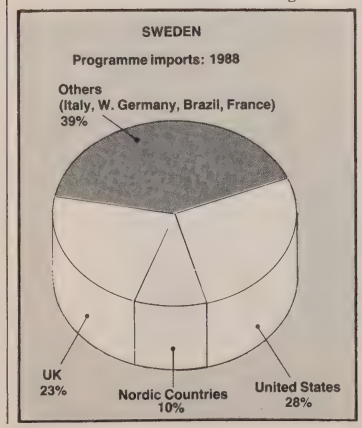
Swedes, soap, and the 'Dallas' factor

Swedish TV is turning on to serial drama, aided by strong storylines and smooth production.

THE SWEDISH soap opera *Varuhuset* (Department Store) was perhaps the most successful, controversial and costly series ever screened by SVT. The series has now run its course and there are no plans to extend *Varuhuset* to a third season. Set in a Stockholm city department store, the series raised numerous and topical social issues, attracting much press coverage and causing some controversy. The series was sold to MTV in Finland, and achieved consistently high ratings during the company's commercial broadcasts. To complete its Scandinavian appeal, *Varuhuset* was also seen in Denmark and Norway.

'Varahuset'

"This was our second attempt at making a soap-serial," said the series producer, Madeline Stengren. "The first series, *Loose Relationships* was also quite successful though was not as popular as *Varuhuset* which tried, and I believe succeeded, in introducing the Anglo-American style of presentation which ensured that scenes moved smoothly. The script was tight and the viewers' interest was maintained throughout by the good continuity between scenes."



Broadcast over two seasons and with each series containing 24 50-minute episodes, *Varuhuset* was produced for the modest sum of US$51.1 million averaging at US$160,000 per episode. "We spent US$2.3 million on the first 24 episodes and US$2.8 million on the second 24 episodes. The budget was quite small especially if you compare the cost with the price of a 50-minute drama of around US$312,000. Maximum use was made of studio facilities and each episode has about six minutes of on-location shooting filmed in different parts of Stockholm. There was one point when we made three episodes in three weeks" said Madeline Stengren.

Varuhuset's success cannot be attributed to any one single aspect, but to a combination of factors which merged to create a highly powerful TV soap drawing flak from both media and public for the manner in which it treated such sensitive subjects as divorce, adoption, alcoholism and AIDS. Issues raised during the course of the series were followed closely by the country's print media, to the point where social topics raised in episodes of *Varuhuset* would become focal points for editorials and extensive media debate across the pages of the Swedish daily and weekly press.

"We were surprised at the level of interest shown by the Swedish media to the series. We had never anticipated it. There were noises at times from the press concerning the wisdom of raising certain types of sensitive issue like alcoholism in a TV-soap but the reaction was mostly positive" says Stengren.

Most of the actors in the series were hired in from ►

different theatre companies. Strong emphasis was placed on the development of characters to which viewers could readily identify. "One of the main reasons the series did work so well was that the actors involved really did work hard to develop their individual characters. They believed in the character they were playing, which is unusual in Swedish-TV-soaps" notes Stengren.

At its peak, Varuhuset attracted over 4 million viewers or a 50-60 per cent share of the total potential TV audience in Sweden during 1987/1988. Recent interest in *Varuhuset* has surfaced from West German TV though this interest had not translated into a firm commitment to buy at the time of going to press.

Madeline Stengren's latest project concerns yet another TV soap, *Guld Buren* (Gold Cage) a series based on the work of author Agneta Plijel which portrays the experiences of an imigrant Polish family faced with the often hostile complexities of Swedish society and its welfare state. "It is written from the immigrants' point of view and shows the bad side of the Swedish social system" said Stengren.

Sweden has a large and growing immigrant population and minority communities of Turks, Finns, Greeks and Yugoslavians have sprung up in several of Stockholm's sprawling suburbs. The series is certain to be as controversial, if not more so than *Varuhuset*. The storyline was created by Ole Olsson and colleague Peter Falck. "There is a strong US influence in the writing style. Ole Olsson has studied American TV-writing styles for many years and now teaches US style to writers in Sweden." □

Twelve minutes more

Danes watch TV less than anyone in western Europe – and despite a growth in channels, won't increase it much in the future.

ACCORDING TO one estimate, Danes watch two hours of TV per day – which doesn't give much scope for a multiplicity of channels, writes *Jo Henderson*. So what happens to satellite broadcasts when they reach the Danish border?

Recent figures from the General Directorate of the PTT suggest that over 600,000 households (26 per cent), can receive these broadcasts. This is made up by approximately 300,000 connections to the so-called "hybrid network," the fibre optic network owned by three of the country's four telephone companies (the fourth has yet to start up), and approximately 300,000 via cable systems with their own satellite receiving equipment. A small number of these (about 20,000 homes) are connected to the hybrid network as well.

Private dishes account for a small amount, (2,000), although the unofficial figure is thought to be more like 5,000. This is less than some people had thought when ownership was permitted in mid 1987, and may be due to the number of people already connected to cable systems and the high cost of dishes.

Public interest in the hybrid network was initially slow, but boomed in 1988, says Carsten Corneliussen, head of marketing and public affairs for the KTAS (Copenhagen telephone company) cable division, which covers Zealand and the islands immediately to the south. Operating since 1986, the KTAS Network had 65,000 sales by the end of 1987 increasing to 160,000 in January this year, with 185,000 households now on the books of which 165,000 are connected.

Jenn Olesen, marketing manager for the cable division of Jutland's telephone company, JTAS, tells a similar story. While the company had only 10,000 connections not so long ago, it made a lot of progress in 1988 but still has "a lot more to go." with 140,000 out of a potential of 350,000 households now cabled, he is finding the service hard to market this year; because of competition from TV2. Nevertheless he expects interest to escalate in 1990.

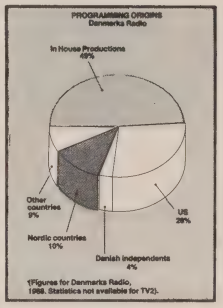
Alongside the hybrid network and other cable operations, Denmark has numerous terrestrial-only networks, bringing the total number of cabled households to about 50 per cent, or 1.2 million.

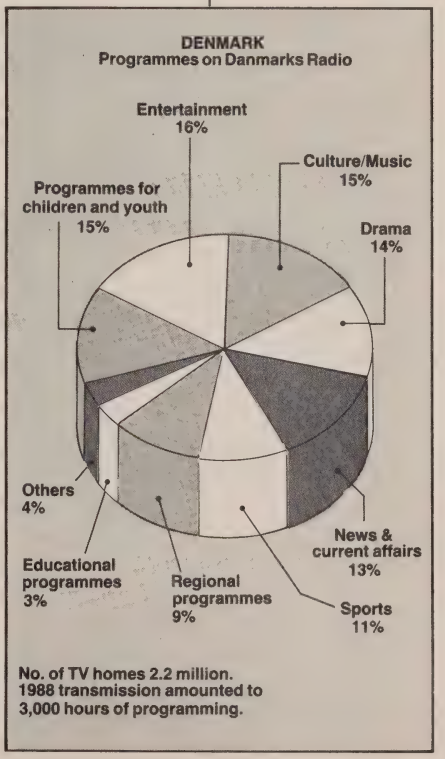
In addition to the 'must carry' stipulation for Danmarks Radio, TV2 and local television, KTAS distributes the national terrestrial channels from Sweden, Norway, and East and West Germany, Britain's BBC, Scansat's TV3, MTV, Eurosport, WorldNet and France's TV5 which share a channel, Super Channel, FilmNet, CNN, and a Service Channel. JTAS offers the same mix, but has dropped the two East German channels in order to carry SAT1 and RTL.

But how many people watch and for how long? Ratings carried out on behalf of the two national channels DR and TV2 indicate that out of an average of 11 hours of TV watched per week, only around six per cent goes to all other channels put together. (These figures are only available for hours when both national channels are broadcasting).

However, Corneliussen anticipates 36 channels by the year end, with plans for pay television. KTAS will try to introduce this on the Service Channel later this year, with a choice of ScreenSport, the Children's Channel, Lifestyle and the Discovery Channel.

On the other hand Corneliussen also believes that cable penetration throughout Denmark will never total more than 70 per cent, and that 80 per cent of viewing will continue to go to the national channels. And going by currently available statistics, that mean about 1.84 million households watching roughly two hours and 12 minutes of all channels apart from DR and TV 2 per week. □





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Denmark and the independents

The gradual opening up of Denmark's television airwaves was hailed as the lifeline for small independent producers – but things have not been so easy.

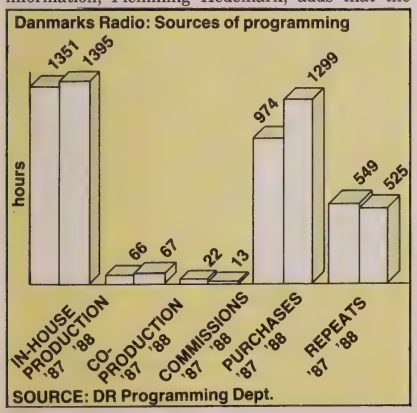
GOOD AND not so good – that's the state of the independent production business in Denmark, with some companies holding TV production contracts or busily working on feature films, commercials, or other projects, or several at once, and others struggling in a limited marketplace with some traditional outlets closing out to low-cost video enterprises, **writes Jo Henderson**.

Part of the problem has been attributed to the country's nine month-old second channel, TV-2, which many small independent producers say is falling short of its original principle: that small producers should profit from the network through commissions – like the UK's Channel 4.

Ebbe Preisler, secretary general of Denmark's association of producers, Producenterne, says that although the industry had very high hopes for TV-2 and even saw many companies start up in anticipation of it, the channel was more concerned about the commercial nature of the product and less with good ideas. "This caused a crisis in the industry which hasn't been overcome," he says.

TV-2 has signed around 50 contracts with independent producers. Preisler however claims that commissions give producers "turnover rather than profit." Companies expected to get a decent relationship with TV-2 and were pushed hard; now they're locked in and losing money.

Furthermore, a recent purchase agreement between TV-2 and three big Danish producers – Nordisk Film, Per Holst Film Production and Metronome Productions – has fuelled the debate. This gives TV-2 the right to first choice of new and old feature films at a price based on ratings. While TV-2 says that the agreement fits very well with the channel's image and offers great support to the Danish film industry, in fact the effect is for TV-2 to narrow its options and, potentially, leave less money for smaller producers. Danmarks Radio's head of information, Flemming Hedemark, adds that the move will raise prices from around 350,000 (US$45,000) Krona to DK1.5-2 million (US$200,000-US$250,000) for one movie, based on audience size. "Expensive," he says, adding that as both stations are more or less financed by the licence fee, competition between the two networks with such a result will cost the viewers more. Preisler comments that while Danmarks Radio in recent years has increased its budget for outside commissions, but another budget decrease has meant that the channel has had to cut back.



Five small companies producing for TV-2 are known as the Penta Group. Ole John, of Ole John Filmproduction, explains that the collaboration was necessary to secure a commitment from the network, and resulted in a contract for 50 hours of programming over two years. Although the contract pays only 25 per cent of the per-minute production costs, John declares himself "satisfied." The contract gives the producers and directors new hope, and a continuity of production that has never happened before, he says, adding that the companies "had to work for television. It was the only way to survive."

The Nordisk Film Group sees its production activity divided between Nordisk Film Production, which produced the highly accalimed movie, *Babette's* ►

"1000 km to Christmas" made by the independent Per Holst Filmproduktion will be screened on TV-2 later this year.

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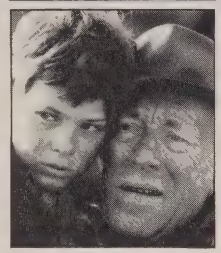
Feast, which last year won an Oscar; Nordisk Film Commercial, producing advertisements; and Nordisk Film Broadcast. This has seen most of its production capacity absorbed by a three-year contract for 200 hours of programming per year with TV-2. Per Holst Filmproduktion – probably Denmark's second biggest production company – has a similar split in activity, and this year produced its own Oscar-winner, *Pelle the Conqueror*. Like Nordisk, Per Holst holds a contract with TV-2, for about 35 hours of television, and hopes for more next year.

International markets for Danish programmes, meanwhile, are not generally viewed with much optimism, apart from sales within Scandinavia. Language is a great handicap to sales, except for documentaries and children's programmes which can be easily dubbed. Otherwise, bestsellers are those which are unique, and "have an intrinsic value in themselves," says Nordisk's managing director Torben Thune. He points out that *Matador*, a series which Nordisk did on a commission basis for DR, was a huge success in Norway and Sweden. A more confident voice comes from DR's Head of Sales Erik Christiansen. He doesn't regard language as such a major problem, with German language markets being the main forum for Danish product, and Holland, Belgium and even Italy growing fast. Recent international successes for Danish feature films may change attitudes to Danish television.



Two Oscar winners from Danish independents (above right): "Babette's Feast" (Nordisk Film) and (bottom) "Pelle The Conqueror" (Per Holst Filmproduktions).

Co-production, on the other hand, is viewed more positively. This is conducted mostly within Scandinavia and particularly with Sweden. Co-financing from several sources is not uncommon, and usually includes a Danish broadcaster, and very occasionally the UK Channel 4. Nordisk's Torben Thune considers that anthologies are the most successful way to co-produce and that more small companies in Europe should go for this.

A great problem has been the lack of distribution facilities. Apart from the Danish division of Euro-Aim (the EC-backed TV and film agency), there has been no distribution mechanism for Danish product; companies have either had to do it themselves or tie up with international distributors. Recognising this, Riverside, formerly Riverside Pix, is concentrating on filling the gap. Henrik Byrn, a journalist from Riverside points out that the company is the only distributor for independent producers in Scandinavia, and explains that it has a good archive of co-production partners and is going for sole, international rights for companies worldwide. The Danish business that Riverside tends to handle is material that has been aired on DR and then brought to the company for international distribution.

The company was not allowed space at the Nordic Screenings – small companies have not been able to get involved. DR's Head of Sales, Erik Christiansen, however, explains that the market is not building a wall to small independents and that indeed many are represented via the Danish Film Institute.

So-what does the future hold for the small Danish independent?

On the one hand the economics of television may not continue to support small companies, with the proliferation of broadcasters not necessarily spelling more money. There will be two survivors: the big companies which can survive by producing in volume at a lower cost than a station can do in-house, and the very small independent who has developed a particular speciality. A third category could include companies holding rights for special events.

On the other hand the television situation may develop rapidly for the small producer, and in two to three years TV-2 may operate on a more even footing. Regional TV-2 is also growing rapidly and although this amounts only to 25 minuts per day in eight locations, it is already obvious that the proposition is not unattractive. □

New channel? Not yet says Norway . . .

Another new proposal for commercial TV in Norway has hit opposition. They say there's "no demand" . . .

THERE HAS been differing political reaction in Norway to a proposal by state broadcaster NRK to establish a second national TV channel to be distributed over the country's cable networks. Several opposition parties have expressed strong disagreement with the plan, while the government, led by Gro Harlem Brundtland, is backing the NRK initiative.

"The new channel would send a range of programmes including cultural, sports and parliamentary debates, which for capacity reasons could not be accommodated on TV1 without upsetting our existing programme schedules. We would be rather limited with just one channel," said NRK boss Tor Strand. The NRK initiative has surfaced after a wide-ranging debate in parliament found that most opposition parties are against the establishment of a second national channel, commercial or otherwise.

The conservative Hoyre party's media-spokesman Hallgrim Berg described the NRK proposal as "pure arrogance", claiming that the state broadcasting

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service was intent on forcing a second channel on the country without "a real demand".

"The ruling Social Democratic government is alone in wanting a second channel. That NRK should suddenly decide that it now wants to start a new second channel after the outcome of the parliamentary debate is just plain and simple arrogance," said Berg.

Norway's Centre Party has stated it will not support NRK's second channel plan. "NRK's interpretation of the parliamentary debate is somewhat surprising. The channel is not in the country's best interest right now and the company's initiative is based on unsound judgement," said the Centre Party's Johan Buttedahl.

The NRK proposal according to Strand does not involve an ad-financing element but is designed to create additional capacity in order for the company to expand its range of programming. "One channel would not be enough. We would need a second channel. We believe the public supports such a goal," said Strand.

While opposition parties have joined forces against a second channel, the Social Democrats have not given up. Further debates are tabled for the autumn and a final decision is expected by the end of the year. □

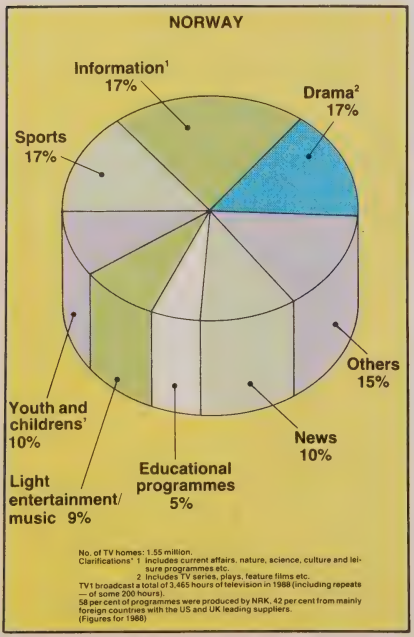
The sleeping partners

Hardly anyone outside of Scandinavia has heard of Nordvision – yet this low profile body deals with 1,000 programme hours every year

THERE IS a long-standing tradition of co-operation between Nordic public broadcasters in the area of exchange of TV programmes and joint productions. Much of this practical co-operation is mediated through the framework created by Nordvision, which was established in 1959 to promote closer cross-border contacts between Nordic state TV companies. Today the Nordvision collaboration comprises around 1,000 programme hours a year. Almost two-thirds of the programmes are acquired on a non-fictional exchange basis while others are the direct result of co-productions.

Documentaries hold a 23 per cent share of all cross-border programme exchanges, followed by children's programmes with a 20 per cent share. Light entertainment and drama coupled with educational programmes account for a further 15-20 per cent, while sports, music and news together account for a combined 30-40 per cent share. Sweden is the biggest single supplier while Finland is the largest receiver.

Nordvision recently etablished a special fund to stimulate Nordic co-productions using cash sourced from a levy applied on cable companies distributing programmes originating from state TV companies. The fund's budget is set to rise to US$ 2.8 million this year. Participation in Nordvision is conducted on a voluntary basis. Its administrative base consists of a supervisory team drawn from the heads of the various TV- programme output departments attached to state broadcasting companies. Meetings are convened twice a year to discuss co-operation, programme exchange, co-productions, seminars and other common interest activities. The different agreements reached are negotiated by programme directors, who meet seperately during the course of the year. The Nordvision Secretariat, headed by a Secretary General changes its host country every five years. The Swedish Broadcasting Company is currently playing host to Nordvision. □



All change for the Finnish

The winds of change continue to sweep through Finnish broadcasting bringing a more dynamic commercial TV sector, fine-tuned to the needs of a nation well-used to a multi-channel choice of programming.

FINLAND HAS long-been the odd-man out in Nordic broadcasting. While neighbouring countries imposed a ban on ad-financed television, Finland was busy creating a more diverse and competitive broadcasting climate, bereft of much of the restrictive legislation incorporated into broadcasting laws in Sweden, Norway, and Denmark.

"These are exciting times for Finnish broadcasting. There is a lot of change taking place and a great feeling of movement," says Mainostelevisio's (MTV) Executive Vice President Jaakko Paavela. MTV was Finland's first commercial TV company and currently rents air-time of about 21-hours per week from state-broadcaster YLE. MTV's broadcasts go-out over TV-1 and TV-2. The company has never been at-ease

with this arrangement constantly lobbying for greater flexibility in the number of hours alloted and prime-time slots.

Says Paavela: "Our real hope was that we would get our own channel. We have now set the process in motion to achieve that goal. Having just 21-hours of programming per week was never good enough for an ambitious company like MTV."

Changes afoot at MTV include the inauguration of Finland's first breakfast-time TV show starting December 1, to be followed by the merging of commercial company Kolmas Kanava (TV-3) with MTV and the transfer of all ad-financed programming onto one channel. Under an agreement negotiated with YLE, the third network will reach the start-up point by January 1990 when TV-3 will become an MTV subsidiary. MTV will then effect a phased withdrawal of programming from both TV-1 and TV-2, so that by 1993 all commercial programming will be routed through a new-look TV-3.

The network to carry TV-3 broadcasts is being built by YLE; construction costs will be recouped via a yearly levy on MTV. In return MTV will have exclusive use of the new national network on a 24-hour per day basis. A final agreement was signed on June 12. A number of conditions are contained in the agreement including a stipulation requiring the third network to have a 35 per cent domestic programming content. Even at this level MTV will have great flexibility in buying new programming from different foreign sources.

"We will be going from a situation where we are broadcasting 21-hours of programming per week to turning out some 55 – 60 hours each week by 1993. That's a big difference. We will be buying a lot more of our programming from foreign producers, and we hope to spend more on productions from Finnish companies," says Paavela. MTV will apply for full EBU and associate OIRT (the International Radio & Television Organisation) membership later this autumn, with YLE as chief sponsor to both applications.

YLE will invest US$87.5 million on planning and constructing the TV-3 network which will be undertaken in conjunction with an overall upgrade in the country's broadcasting systems. The total investment bill will reach US$115.7 million. About US$24 million will be spent on improving state networks TV-1 and TV-2. TV-3's reach is currently limited to urban centres of population in southern Finland and less than half the country's TV-households. The upgraded network will ensure a 96.3 per cent reach by 1993.

"What we are seeing now is the best possible compromise," says Paavela, "Finland is not big enough to support two competing commercial networks. We have two to three years to bring our planned service on-stream and this will be achieved step-by-step up to 1993."

MTV's proposed breakfast TV slot will add 10 more hours to the company's output by the end of the year. "We are taking a risk given the small population and the large numbers of people who work. That said, we are confident the project will succeed and expect average morning audiences of around 400,000 viewers. There will be new faces and the information programmes carried will be carefully produced. News will be snappy and the presentation lively." Paavela anticipates that commercial TV's overall share of national advertising will rise from 10 per cent at present to between 12 and 13 per cent by 1993.

Despite the existence of a competitive environment for commercial television, with cable-TV companies sprouting-up all over the country, and the number of operating licenses being issued increasing at a rate of one per month, Paavela does not foresee any "real" threat to its strong market position. "We did fear cable-TV when it came on the scene two years ago but not anymore. It is under capitalised and offers a low-quality diet of programming, generally speaking. A decision in favour of commercial TV in Sweden could affect us here, though progress has been very slow."

The transfer of all-commercial programming to one channel will result in YLE's adopting a more aggressive buying policy. Both its foreign and domestic programming quotas are certain to rise, given that MTV's departure will leave the company with the logistical headache of having to find over 1,000 extra hours of programming annually, at a cost estimated at between US$36 million to US$48 million.

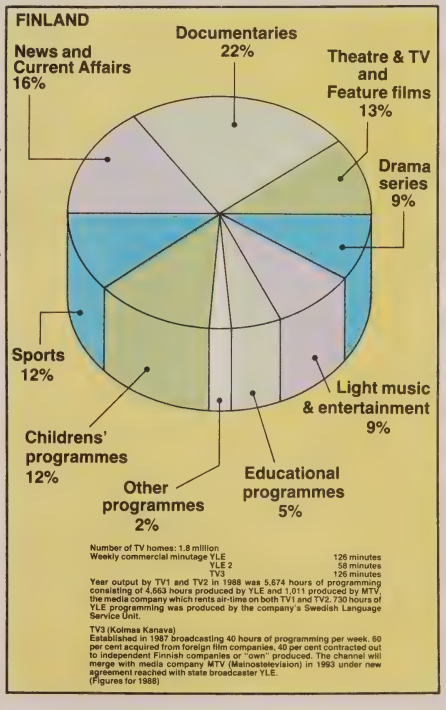
Jakko Paavela

"YLE has three basic options. Firstly it can amend its schedules to start broadcasts on TV-1 and TV-2 later and close earlier. Secondly, YLE can buy more programming to fill the gaps created by our removal from the two networks. The third option involves increasing the repeats" says Paavela.

MTV will also increase the number of own-productions including more funding of mini-series. Co-productions are likely to account for a higher percentage of total outlay on new projects in coming years. MTV sold its own programming to 24 countries in 1988. Co-productions were mounted with Italy's RAI and S4C of Wales (*Santa Claus Gets In A Spot*) and SVT Swden and NRK Norway (*Of Mammoths And Men*). The company is to continue its policy of specialising in nature programme productions.

"We are confident that there are enough good independent Finnish companies out there to supply the channel with quality programming. We have no worries about this," explains Paavela. MTV had a turnover in 1988 of US$118.6 million and an operating profit of US$307,000. MTV paid YLE an air-time rental fee for the year of US$64.6 million.

MTV will own a 65 per cent share in network three, YLE 20 per cent and Nokia Corporation 15 per cent. Kolmas Kanava's TV-3 will be absorbed into the MTV group as an independent unit in charge of regional advertising sales in competition with newspaper groups. The company will also have a minor programming role. MTV and YLE will now concentrate on fixing rental and public service charges. Negotiations will be long and tough. □



Tune in and save the rainforest

The Brazilian government has been slow to respond to the crisis in the Amazon – national TV is taking more positive steps to raise national awareness. Brian Homewood reports.

EVERY year the mighty Amazon forest loses an area which is reckoned to be as big as Great Britain. Trees are chopped down, vast areas are burnt and mercury is poured into its rivers.

The fact that the Amazon is regarded as the "lung" of the earth and that its destruction could increase the so-called "Grenhouse effect" has placed a spotlight on Brazil. Yet government response to the issue has been limited. The response from Brazil's television networks, on the other hand has been more postiive.

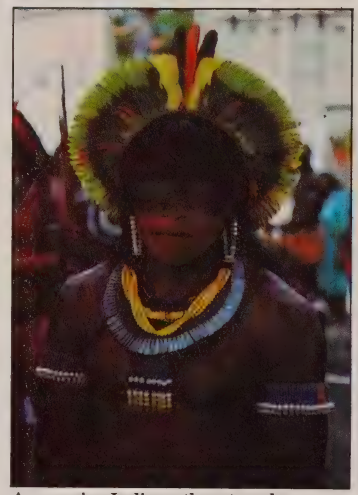
Over the last couple of years all four national networks – Globo, Manchete, Bandeirantes and SBT – have given more space to the issue in their news and current affairs programmes, nearly always giving sympathetic coverage to the preservation argument. SBT, which is generally regarded as the light entertainment network, has for the last year been showing a weekly 40-minute programme about ecology, while Manchete has produced a number of mini-series. Neither company has declared publicly that it is campaigning for the preservation of the environment, but in all programmes it is obvious where the sympathies of the programme makers lie.

Globo and Bandeirantes, on the other hand, have made such declarations. The Bandeirantes campaign has already started, with various personalities making conservationist statements during commercial breaks.

The main part of Globo's campaign will begin next year when the company celebrates its 25th anniversary. Paulo Gil Soares, director of special campaigns, explained that Globo will be undertaking a replanting programme in 1990.

Meanwhile, the network began putting out announcements against the destruction of the Amazon at the beginning of June, Also during commercial breaks, it shows an Indian having all of his hair shaved off to the noise of a wood-cutting machine.

The network has also introduced a daily programme aimed at younger viewers. *Juba and Lula*, which made its debut on June 5, the worldwide "Day of the Environment," is a 50-minute programme shown at 17.00, Mondays to Fridays. It includes competitions and features on sport and music, all with an ecological message. A piece on surfing, for example, would be followed with a reminder of how unpleasant the sport is in a polluted sea.



Amazonian Indians: threatened.

Photo: courtesy CBC

Apart from this Globo has no regular programme devoted to the environment. Together with the daily news bulletins there are two weekly programmes that may feature ecology issues: *Globo Réporter*, an hour-long programme shown at 21.30 on Fridays, and *Fantástico*, a two-hour current affairs programme shown at 20.00 on Sundays.

Globo Réporter recently included a report on the destruction of Brazil's coastline, while *Fantástico* has shown a couple of 20-minute reports about the Amazon. A spokesman for Globo said that the company gives "total sympathy" to the preservation issue, but is also in favour of "rational exploration". He said that reports from both programmes are exported, although it is rare for a foreign company to buy an entire *Globo Réporter* edition. *Juba and Lula* is also available for sale abroad.

Globo carries the biggest influence, with both *Fantastico* and *Globo Réporter* receiving 35 to 40 percent of the viewing audience. Globo was also first to show ecology programmes. "It began in 1973 when censorship was at its worst and it wasn't possible to make prorammes about anything else. The defence of the environment was the only thing we were allowed to do," Soares said.

However, it is not only Globo that makes environmental programmes. SBT has been showing a weekly 40-minute programme called *Isso e Brasil* (This is Brazil) for the last year. According to Homberto Mosquita, the presenter, *Isso e Brasil* has been sold to 65 cable television stations in various countries as well as to Japanese state TV (NHK).

Mosquita explained that it began as an eight-minute programme used to fill a gap on Saturday nights, but it quickly evolved. Each programme features a different location in the country and describes the wildlife, nature and cultural heritage of the place.

The only disappointment for Mosquita, who spends four days making each programme, is the hour at which it is shown – 00.30 on Tuesday mornings (Monday night). "This is something that I'm fighting to change," he said.

Manchete, meanwhile, has given increased coverage to the environment in their *Programma de Domingo* which rivals *Fantastico*. This year, for example, *Programma de Domingo* has shown a series of four twenty-minute reports about the destruction of the Amazon as well as a simulation of a nuclear disaster at Angra, Brazil's only working nuclear power station.

The network has also produced a number of mini-series, most of them co-produced with the Brazilian company Intervideo. These have included: *Xingu*, a twelve-part series about an Indian reserve; *Luta Pela Sobrevivencia*, a four-part series about the Patanal wildlife reserve (co-produced with Meta-Video); *Amazonia Urgente*, an hour-long programme shown earlier this year; and *Defesa do Mar*, a five-programme series about the pollution of the sea. According to Nelson Hoineff, who is in charge of special reports, both the mini-series and the reports from *Programa de Domingo* and available for sale abroad. "In fact, *Xingu* has the best sales record of any Manchete programme," he said.

As few Brazilians read a national newspaper, television has an important role to play in making Brazilians aware of environmental issues – something which, at least until recently, they had very little interest in. "If we can start to use TV to inform people that if we destroy, we will be poorer, then the people will start to change their minds," said Soares. □

Soviet wildlife and the UK connection

Siberian Tigers – elusive Soviet wildlife.

Roy Glenheath looks at the enthusiasm with which British television is approaching Russia's natural world.

BRITISH documentary makers, eager to take advantage of the Soviet Union's openness, are peering behind the iron curtain in increasing numbers.

Life in the Soviet Union has only rarely been scrutinised by western cameras; environmental and wildlife film-makers are now banging at Russia's door to be the first to capture on film the abundance of subjects.

Granada Television's Disappearing World series has already made one programme there, in Tuva on the Mongolian border – an area closed to foreigners until last year.

Anglia Television's Survival programme – now a separate company known as Survival Anglia – has a series in preparation, a co-production with the Soviets.

And the BBC is developing a similar programme, but would not reveal details. Both the Anglia and the BBC programmes are scheduled for completion in 1991-92.

Survival Anglia's project, entitled *Wildlife Of The Soviet Union,* will start filming later this year under an agreement with Gostelradio, the Soviet state broadcaster, and its commercial arm, Sovtelexport. The agreement is for three one-hour programmes to be broadcast in the UK and the USSR, with international sales to be handled by ITEL of the UK.

At 22½ million square kilometers, the Soviet Union has more than twice the landmass of the next biggest country, Canada, and boasts several species of animal that have probably never been filmed for television before. In particular, the programme is keen to obtain footage of Siberian tigers, says executive producer Graham Creelman.

The three programmes in the project will look at the wildlife of three separate regions: the far north, the far south and the far east – all vastly different culturally and geographically. The films will be shot on 16mm film, using both western and Soviet cameramen led by German-born Dieter Plage, who has recently completed filming in Africa, also for Survival Anglia.

Creelman described the co-production as a "partnership" with the Soviets. Survival will provide equipment, personnel, the film stock and post-production facilities as well as retaining overall editorial control; the Soviets' main contribution will be in terms of logistic back-up for film crews, guides, permits, translation services and so on.

The Siberian tiger has been greatly reduced in numbers recently, its habitat ►

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affected by the laying of a vast oil pipeline through the north of the USSR. "This will be the purest form of wildlife programming: we'll be letting the animals tell their own story," said Creelman, a Scot with a history of documentary producing for Anglia and the BBC "We won't be having many interviews with men in fur hats."

Other animals to be hunted by the cameras include the rare clouded leopard and the Ussuri tiger.

Creelman professes to be unperturbed by the BBC's "rival" project, at present only in the planning stages. "We're not just jumping on the Russian bandwagon," he says. "This is yet another face of Russia that we haven't seen, and the Russians have a real and genuine interest in getting this project made. It's not just a facilities arrangement."

The BBC's project was also titled *Wildlife Of The Soviet Union,* though presumably this will be changed for broadcast. The BBC Natural History Unit, based in the western English city of Bristol, would confirm only that the programme was in development, but denied earlier speculation that it would be presented by the famous naturalist David Attenborough. When contracted by TV World, the head of the BBC Natural History Unit, Andrew Neil, would say only that the programme was in advanced stages of development, to be produced by his predecessor John Sparkes. The programme is likely to be a co-production: the BBC's head of development, John Kelly, attended last year's Teleforum in Moscow to prepare the deal; the BBC has prior experience of making wildlife programmes in the USSR: in the early 1980s *Durrell In Russia,* fronted by the naturalist and author Gerald Durrell, was made, and sells well overseas.

Survival Anglia's Graham Creelman: "We'll be letting the animals tell their own story."

A verteran of filming in the USSR is John Sheppard, a freelance producer/director who recently made Granada Television's The Herders Of Mogun Taiga, in Tuva, in the remote reaches of Asian USSR, and intends to return soon to make the film he originally intended to make, about the reindeer herders of Tuva, but was dissuaded "by masive logistical difficulties."

The difficulties were largely of terrain, in an area of the world where dense forestation is relatively unthreatened, and the local people still live as they have done for centuries, a nomadic existence, often living in American-Indian-style teepees.

As for the difficulties of filming in the Soviet Union itself: "Things have lightened up and are continuing to lighten up in Russia," said Sheppard, comparing last year's filming with his experience in the 1970s. "Of course, the further you get from Moscow, the more old-style things get. In the end, our guide from Moscow was taking our side in arguments with the local officials . . ."

But perhaps the most significant development in Soviet-UK co-operation is a unique deal pioneered by the independent Central Television.

Top writers and producers are supporting the Soviet British Creative Association, aimed at providing greater access to Russia and promote East-West co-productions and exchanges.

One of the first programmes to benefit from the pact is Central's *Voyager – The World Of National Geographic,* the natural history, exploration and conservation series (a John Gau production for Central in association with National Geographic). The series will soon incorporate a range of stories made in the USSR. □

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TV with a purpose

Environmental and ecological issues have become big news. Daphne Lavers reports on how TV programmes in Canada are at the forefront of the crusade to save the planet.

Farley Mowat presents 'Sea Of Slaughter' and (inset) 'Amazonia'.

WHEN CBC producer Nancy Archibald and a film crew travelled through the Amazon rain forest they found the destruction caused by a slash and burn policy; they found that colonists settling deforested land couldn't farm on thin and exhausted soil; they found the settlers moving on into new rain forest territory, leaving behind tracts of land turned over to cattle ranching; and they discovered that the forest burning was a massive contributor to the air-pollution that is warming the entire planet.

To draw attention to this major issue, Archibald and her crew have produced *Amazonia: The Road To The End Of The Forest* for CBC's leading programme, *The Nature Of Things*. While the weekly series is an hour-long episode, *Amazonia* is a two-hour special. It was originally slated to air this spring but was postponed by the short-lived strike at CBC, and will be rescheduled for the fall.

It is a departure for *The Nature of Things*, according to executive producer Jim Murray, himself a noted naturalist producer. He has been with the long-lived series since its inception in 1961, with the exception of several years on other, sometimes related projects. The series has never run a two-hour special, but the subject warrants very special consideration.

"*Amazonia* is one of the biggest environmental stories," he said. "What's happening is we're destroying the life support system for the planet." The special is an expensive project in terms of nature programming: while regular episodes may cost in the neighbourhood of Ca$250,000 (US$210,084), *Amazonia* was double that.

In some respects, *The Nature of Things* crew are, within the confines of the CBC, environmental activists. The series has tackled some of the toughest issues of the day, often long before they became widely known. Subjects such as overpopulation, pollution and chemical contaminants have all been investigated during the history of the programme, including a massive 1985 effort called *Planet For The Taking*, a three-year, eight-hour Ca$2.5 million (US$2.1 million) mini-series that CBC will rerun this summer.

Says Archibald: "Programmes like ours have educational value, and I think we may have been responsible for a higher level of environmental awareness in Canada than in some other countries."

CBC is finding a way of dealing with the difficulty of not looking at the environment in isolation. Ten years ago, the national public broadcaster formed three advisory committees covering the areas of Religion, Agriculture and Food, and Science and Technology. The committees include people from both business and academia.

According to CBC's Ken Clark, who liaises with all the advisory committees, the three groups discuss with CBC programmers how the subjects are handled on the network, and current and developing trends in each areas. The Science and Technology committee is specifically interested in how science stories are handled on news and public affairs programmes, for example.

The committees have changed focus over the years, said Clark, who has dealt with them since the early 80s. "They are much broader in their interests now, and they cross boundaries," he said. "All three may be involved in looking at the same issue from different perspectives."

The crossing of boundaries and expansion of nature programming has become crucial because of the level of planetary damage involved. Both Archibald and Murray recognise a place for traditional natural history programming, but both are concerned with programmes which deliberately leave out all evidence of environmental destruction and believe such programming can be both misleading and self-indulgent.

The Nature of Things team is completing a second two-hour special which examines the on-going pollution of the world's oceans.

Titled *Sea of Slaughter*, this two-hour special is based on the book by well-known naturalist, Farley Mowatt, who hosts/narrates the special.

"It's a record of the plundering of marine life in the North Atlantic over 500 years and it's relevant to the modern day because the plunder is continuing," said executive producer Jim Murray. Seven years in the writing, the special looks at such areas as the disappearance of polar bears from Canada's St Lawrence River valley and parts of Newfoundland, and the eradication of certain forms of sealife.

The Nature of Things continues to cover tough subjects. Currently in co-production with National Geographic Explorer is a one-hour examination of proposed oil drilling in Alaska, the Yukon and Northwest Territories. In another programme the subject of oil pollution may be examined by going back through previous *The Nature of Things* episodes that looked at oil spills and their consequences. □

If we had a penguin for every award Survival has picked up...

Few were surprised recently, when Survival was awarded an Emmy for the programme 'A Season in the Sun.' Survival has long been regarded as the ultimate in natural history film making.

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A market for conservation

This year saw the fifth edition of the biennial Ecovision festival – this year joined by a market for environment programmes. Paul Michaud was there.

AS ecologically-oriented festivals go, the European Environmental Film Festival — Ecovision for short — organised by the European Centre for Environmental Communication, was probably one of the more audacious, if not the most successful of the nine years it has wound its way through several European venues.

Given the success of this, the fifth, edition of Ecovision, last May, it is highly likely, according to French sources, that henceforth Lille, the stronghold of former French Prime Minister Pierre Mauroy (who himself opened Eurovision 1989) will remain the permanent site of the festival.

Outside of the official competition — generally of high quality — two events stood out that made Ecovision 1989 into an especially important ecological event. There was, firstly, the attempt by Ecovision to shed the image associated with such ecologically-oriented events of ecology's being necessarily anti-industrial, with attribution of awards to those companies which produce films oriented towards the environment. This year, for the first time, the Wallenberg Trophy, named for the Swedish industrialist Peter Wallenberg who is also president of the International Chamber of Commerce, was awarded to three films. *La Vie Et Ses Risques; Pollution, Who Cares?* and *Wenn Mosquitos Baden Gehen*, created by three companies, Ciba-Geigy, British Gas and BASF, not usually associated with pro-environmental concerns.

Secondly, the second major point about Ecovision 1989 was that, for the first time in its history, an international marketplace was held simultaneously which allowed producers of ecological subjects to sell their films to buyers who came to Lille from around the world. They spent in excess of US$500,000 to acquire rights to more than one-half of the 200 films offered during the market Appropriately titled the First International Environmental Film and Television Market, the event prove that there is demand for such a market, said the organiser Michael Bongiovanni, himself a passionate environmentalist. An award, indeed, was created by market participants — named the *Prix Plebiscite Du Marche* — (The Popular Market Prize) which this year was awarded to a French filmaker, Christophe Vallaux, who, for the production company video Animation-Languedoc, created the short subject *Sans Tambour, NT Trompettes — Manon Des Arbres.* □

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Ecovision 1989

Grand Prize Television: *Jungle Pharmacy* (UK), by Jamie Hartzell and Herbert Girardet, for Central Independent Television.

Grand Prize Independent Production: *Ropaci* (Czechoslovakia), by Jan Sverak, for Short Film and Cinematographic Arts School.

Best Short And Animation Film: *Isten Veled, Kis Sziget* (Hungary), by Sandor Reisenbuchler, for Studio Pannonia.

Best Documentary Television: *Animal Traffic – Thirty-One Tigers* (UK), by Ron Orders and Arpad Bondy, for Cine-Contact and Channel 4.

Best Independent Documentary Production: *Seal Mourning* (Sweden/UK), by Bo Landin and John Thornicroft, for Central Independent Television and Scandinature Films.

Special Jury Prize: *Rivieres Sous Haute Surveillance* (Switzerland), by Michele Maillet, for MMM Productions.

Prize For Best Fictional Film: *Boites De Nuit* (France), by Gerard Delahave, for Asteroides Productions.

Prize Of The European Parliament: *The North Sea – The Rhine Romance And Rubbish* (UK), by Mark Scrimshaw, for BBC North-East.

Prize Of The Council Of Europe: *Only One Earth – The Road To Ruin* (UK), by Richard Keefe, for North-South Productions.

Prize Of TV5 Europe: *Bikutsi, Water Blues* (France), by Jean-Marie Teno, for Les Films Du Raphia.

Best Journalistic Film: *Temps Present – SOS Ozone* (Switzerland), by Bernard Mermod, for Radio Television Suisse-Romande.

Best Animation: *Add Tovabb, Szamar A Vegallomas* (Hungary), by Marcel Jancovics, for Studio Pannonia.

It's enough to make other TV companies green.

When it comes to environmental issues, Central are not just winning the hearts and minds of their viewers, they're also winning awards. The Grand Prix Television, the top award at Ecovision '89, went to *Jungle Pharmacy* – a co-production by Central on the need to conserve tropical plants in the Amazon forest for their medicinal importance.

The award for the best documentary by an independent company was won by *Seal Mourning*. This film of a seal hunt in Norwegian waters was a co-production by Central and Scandinature films.

Both programmes were commissioned by Central's Executive Producer of Documentaries, Roger James, who has won a United Nations award for "outstanding environmental achievement." Central's programmes and programme makers have won no less than 27 awards in the last four years alone.

And the success at Ecovision '89 proves Central still leads the world on issues of worldwide concern.

CENTRAL

Central House, Broad Street, Birmingham B1 2JP. Telephone: 021-643 9898.

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Sell the message ...

. . . and win the ratings. Katherine Tullich reports on Australia's approach to World Environment Day – when all the stations gained more viewers

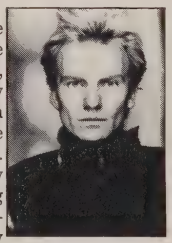
AUSTRALIA's TV networks have found that it's easy to turn 'green' – all of them improved their ratings with special programmes for World Environment Day on June 5.

Most impressive was Beyond International Group's 90-minute special presentatin of Beyond 2000 called *Climate in Crisis* on the Seven network, which was a co-production with the BBC's Natural History Unit.

It scored very high rating of 43 in Sydney and 37 in Melburne. It was the highest rating that the programme (which noramlly rates exceedingly well, anyway) has ever received – and much higher than normal ratings in Australia: the coutnry's most popular show is the Nine network's *National Nine News* which generally scores in the high 10's. Also pleased was Network Ten when its two-hour programme, *Down To Earth*, which screened on prime-time Tuesday evening, and gathered the highest ratings Ten had scored in that timeslot for 10 years.

"We had the strongest reaction that we have ever had to a television programme," said Lorraine Willison, Network Ten's creative director. "We had 20 pages of calls the next day and an enormous amount of mail."

Down To Earth adhered to a fairly simple approach where viewers were shown, by the renenactment of a fictional family, how they unwittingly contribute damage to the environment in their everyday lives. Then a series of celebrities from TV, fashion and music explained what measures could be taken to help.



Special guest of the programme was the pop star, Sting (right), who was sponsored by Ten to tour Australia as part of his Save the Rainforest campaign. The tour was highly successful, garnering huge amounts of publicity and obviously helping the programme to get its audience.

"The producers took the premise that the programme should show that each person can make a difference, rather than just show how terrible the problems are," said Willison. The network is already planning a follow up programme.

While commercial networks may have been jumping on a new bandwagon, the national broadcaster, SBS, made a strong committment to the environment and marked World Environment Day with an entire week of programming on the subject under the title of *Battle For The Planet.*

SBS purchased more than 30 programmes from Australia and worldwide including, from the UK's Channel 4, the international co-production series *Battle For The Planet* and the series *Cities Fit To Live In*; the BBC series *Far From Paradise*, the documentary *Spalzprozessa* (translated to "Nuclear Split") from Germany and the four hour mini-series *Hello Einstein* from Pathé Cinema in France.

"In originally planning to provide programming to observe World Environment Day this year, it became abundantly clear that there is concern on an international level with what man is doing to our planet and its environment," said Peter Barrett, SBS Television's Director of Programming.

"We became conscious of the degree to which this concern has grown internationally by the quality and variety of TV programmes now available which deal with such issues. So we decided to expand it to a week of programming.

"In Australia people turn to the national broadcasters for these kinds of issues. We have an ongoing committment. World Environment Day may have inspired the commercial networks, but it will probably be something else the next week."

The programme was televised live simultaneously in the UK on BBC-2 as part of its *Nature* programme and in Australia on the Seven network as a *Beyond 2000* programme.

As far as distribution to the rest of the world, the BBC and the Beyond International Group have divided the territories. The BBC is selling to Europe and the US (where it will be seen on WTBS), while Beyond will repackage an hour version for Asia and New Zealand.

As a stipulation of the UN involvement the programme is being made available free of charge to developing countries.

"I'm fanatical about making sure that 1989 is not known as the year of the environment, because that means 1990 won't be," warns Mason. "If we fall into the scare tactics of good commercial TV then the stories won't last but the problems will last for decades. □

Greener all the time

Germany's political scene has led Europe in its treatment of "green" issues — and its TV maintains a strong commitment to wildlife matters, reports Wolfgang Fuches

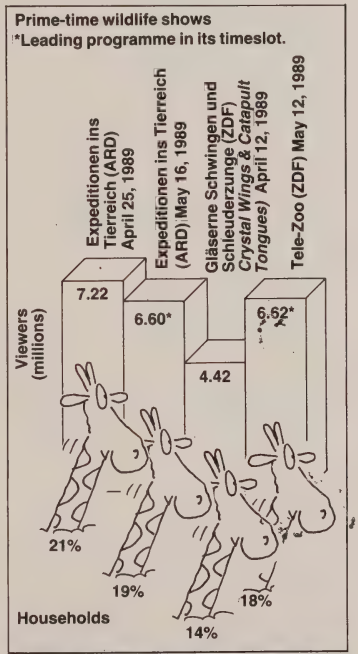
THE major breakthrough in animal programming on TV came in 1956 when German TV presented — in prime-time — the first of Professor Bernhard Grzimek's live animal shows, *Ein Platz für Tiere* (A Place for Animals). It was a relatively unspectacular, yet highly popular programme. Professor Grzimek would usually sit at his desk, present animals he had brought along to the studio, and narrate footage of wildlife documentaries, some of which had been filmed by his son Michael.

Grzimek, scientist, film-maker and director of the Frankfurt zoo was an early environmentalist, and saw it as his goal to influence audiences towards a better understanding of animals and of protecting them and their natural habitats. He was an immediate success and over the decades informed audiences not only about the ways of rare animals, but also about destruction of the habitat of certain animals. He also used his programme as a platform to advocate the needs of nature and instituted funding environmental causes by drumming up a steady cash flow from the audience.

Grzimek's programme was dealt a severe blow when his son Michael — who had filmed the Oscar-winning documentary *Serengeti Darf Nicht Sterben* (Serengeti Shall not Die) — died while on the way to more filming. However, Grzimek kept on and, in 1968 received the "Golden Camera" (a prize awarded by Germany's TV weekly magazine *Hör Zu*) as the most informative host of a documentary show.

Heinz Sielman, one of the documentary filmers who contributed much of the footage presented by Grzimek has continued doing a similar programme, *Expeditionen ins Tierreich* (Expeditions into the Animal Kingdom) after Grzimek's death. The expeditions still are ratings-winners even if audience shares are smaller today than they were in the past. And ARD usually wins out over ZDF for the time-slot in which *Expeditions* is aired.

Long before Jacques Cousteau it was Hans Hass and his wife Lotte who cruised the seas in a swimming laboratory "Xazrif" for a series of documentaries aired under the title of *Expeditions into the Unknown*. The Hasses' early monochrome programmes were among the very first international TV sales successes. They later moved into colour and made one of the first international co-productions, *Man*, in which humans were studied as if by extra-terrestrial observers (BBC/ABC Australia/Suddeucher Rundfunk).



'Expeditionen Ins Tierreich'

Animal programming of the Hasses' type always propagated caring for the animal world, and an ecological equilibrium. Much series television in the fifties was more ecology-conscious than news programming. When viewing shows like *Lassie* today one gets the impression that almost every episode has some little message about how to make sure nature is not abused. Nowadays news programmes are the ones which take a stand for more ecology-mindedness.

While newsmen are still generally critical of Germany's Green political movement which offers a somewhat chaotic appearance, television has nevertheless taken up many of the 'green' ideas and is fostering ecology and critical programming. This includes specials on certain aspects of the environment and regular features like one-minute ecology tips.

Sterns Stunde, a nature programme begun in 1970 by Horst Stern was one of the first to take a more critical stand on nature. For one thing it tried doing away with popular misconceptions about the "noble" traits of certain animals; for another it was highly critical of human laxness towards ecology.

Footage for nature documentaries is usually bought from any of the independent documentary producers, some of them regular contributors to German TV. However, foreign documentaries are bought for airing in Germany as well.

As Manfred Schütze, assistant head of acquisitions at ZDF put it: "We have bought and will buy documentaries from all over the world. The nation of origin is of no interest to us, as long as the material meets our standards of quality. Acquistions, of course, depend on airtime available for this type of programming. Also, we have to take into consideration that we originate much of the material on our own thanks to our production facilities and our correspondents who provide the bulk of the material."

The feeling on the ARD side of TV is similar. Even Disney's *Living Desert* which once was supposed to lure audiences from TV screens to movie theatres has since aired repeatedly on ARD.

Do these types of shows activate audiences? From the very first, nature shows resulted in a cash flow to help nature. But there are also less spectacular reactions. Documentaries have succeeded in raising ecology awareness and interdependence with ecology-minded politicians.

And, hopefully, it will raise the issues to such a degree that one day we will not have to say that documentary television is the only natural habitat left for nature and for wild animals. ■

NZ's wild expansion

TVNZ's natural history unit has trebled its output to cope with increasing demand, reports Lyn Williamson.

NEW ZEALAND is among several countries in the world renowned for their quality natural history programmes, but what separates it from the rest of the world is its unique geographical position.

"Our isolation is our strength; it's an enormous advantage," says Michael Stedman, Television New Zealand's controller of production, who spent two years working in the natural history unit.

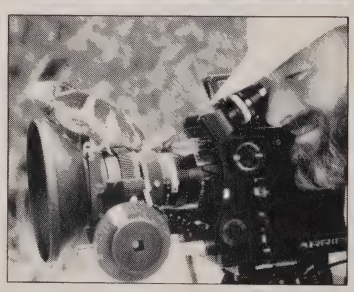
"90 per cent of all natural history programmes are made in the northern hemisphere which means we are left to become the major player in this hemisphere. We are doing stories about the Antarctic, the Pacific, Australia and New Zealand which are new, different and haven't been told before."

He points to a list of programmes – including *Under The Ice*, the first ever documentary to feature life beneath the Antarctic ice.

With the aid of a Remote Operational Vehicle (ROV) The 50-minute programme explores why life below the ice is more prolific than life on the surface and it reveals the special adaptations of the creatures which inhabit the cold and dark – such as the Weddell seal and the various fish which produce an antifreeze protein to stop ice forming in their gut and on their skin in water temperatures of -20C.

TVNZ currently claims to have 40 programmes in various stages of production or pre-production, including *Moa's Ark* a four part botanical series fronted by English botanist David Bellamy; *Shark Bay* which is in pre-production in Western Australia and is about dugongs (sea elephants) and *Tuatara*, a co-production with Survival Anglia. It are also negotiating with WNET, National Geographic and the BBC.

"We have increased our production by 295 per cent," says Stedman. "We have film crews in the Arctic, United Kingdom, India, Asia and Australia. We also have researchers working in South America. We went from where we were two years ago, with one film crew spasmodically in the field, to now, where we have eight crews in the field at any one time.



Scenes from one of TVNZ's most popular natural history shows, 'Wild South': (top). A newly-hatched kiwi in Land Of The Kiwi (a TVNZ/BBC co-production); (centre) a black robin; (above) Islands Of The Iguana.

"We are far more active in terms of natural history than any other single Australasian company. "When we are deciding on the programmes we will make, we naturally consider their potential to be interesting to an audience outside New Zealand, but having said that, a good story is a good story.

TVNZ clearly sees its natural history unit as having the potential to be an enormous money earner, now that the corporation has become a limited company. But that wasn't always the case.

For years the unit held a low profile in the corporate structure and many feared it would be closed down altogether.

"It took an Englishman director general Julian Mounter to recognise at management level what we in the Unit had been saying a long time," says Stedman. "We hung on but we were virtually extinct. Now it has been cranked up because it has the potential to earn a lot of money and to attract substantial investment from overseas."

New festival

Plans are also under way for the unit to host an international film festival in 1990. The organisers will call for international entries to a competition of nature films and to honour achievement in the making of natural history films and video productions.

Until lately, the only other player in the natural history field in New Zealand was the National Film Unit, (NFU) set up in 1941 as the government's film production house and official information machine. It turned out a high number of good quality documentaries on wildlife and geography, including the five part series in 1983, *The Big Ice*, which won six international awards and was screened all over the world. But the unit's days are numbered: last year the government announced that it would be selling off the NFU. To date there have been no takers, although TVNZ has expressed interest in purchasing its unique wildlife sound effects library.

"Everyone all over the world is breaking new ground in this field," says Stedman. "We have to keep ahead technically, particularly in the way we record pictures."

The ROV represents a major investment by TVNZ. It has the capability of diving to depths of as much as 2000ft and can take underwater pictures of life which has never been seen before. Although the BBC and a few other companies have ROVs, New Zealand has the latest model.

It is currently being used for a programme called *Mirror Images* which compares the mountains above the water and the mountains below, then it will be used on a documentary called *Cold Water, Warm Blood* where it will be following the might-ocean-roving sperm whale and nomadic herds of dolphin. □

Briefly . . . Scansat

In the sixth in TV World's popular round-ups of the European satellite channels, Susan Eardley examines Scansat.

SCANSAT'S satellite service, TV3, first entered Scandinavian homes in early 1988 billed as a general entertainment channel for all age groups in Sweden, Norway and Denmark. Since then, TV3 has extended its transmission hours by moving from an Intelsat V satellite to the "hot bird of Europe", Astra, and is currently available in over 1.8 million households, mainly via cable.

Registered as a UK company, Scansat is headquartered in London from where it transmits TV3. Although the channel reported an operating loss of £9 million (US$13.1 million) in its start-up year, advertising revenue has continued to grow and the station expects to reach a near break-even stage by early 1990. So far Scansat's parent company Kinnevik has committed £22.7 million (US$34.9 million) to TV3 and has taken a second transponder on Astra for a Scandinavian pay TV service, TV1000, expected to launch this autumn.

"We have opened up the market in Scandinavia", says Annie Wegelius TV3's head of programmes, "we are buying a lot of hours". TV3 has around 50 hours a week of airtime to fill but this is due to rise to 70 hours in the coming months.

Wegelius explains that although TV3 is currently strongest in the 15 to 30 age group, like other European satellite channels, it is trying to change the viewing habits of older audiences by providing a broad range of family programming. TV3 aims at capitalising on the common cultural base shared by each of the Scandinavian countries but at the same time appear as Swedish to viewers in Sweden, Danish in Denmark and Norwegian in Norway. All foreign programmes are subtitled for each country with the exception of children's programmes which are dubbed also.

Around 20 percent of TV3's programming is own-produced including two five-minute national news bulletins at 19.00 and 21.00 and one 15 minute international news programme at 22.00. "Most Scandinavian broadcasters present their news at 19.30," says Wegelius, "but we dont have the resources to compete with them and we cannot provide on-the-spot news".

Instead, TV3 broadcasts its late evening news when it believes there is a different viewing audience that is probably more interested in world news and international affairs.

TV3 is planning to increase its own-produced news, chat shows and current affairs programmes to 30 percent during the autumn.

An average day's programme schedule begins in the afternoon with a one hour block of children's programming, followed by sitcoms, dramas and general entertainment up to 22.00. Programmes considered to carry sex and violence are usually consigned to the late-night slots after the news.

Since its launch, TV3 has had a "very good working relationship" with Disney and is now showing five hours of Disney programmes each week, including *Duck Tales*, and *The Wonderful World of Disney*. Other shows popular with younger viewers include *Woody Woodpecker, The Smurfs* from Sepp and the ubiquitous *Tom & Jerry*, from MGM.

As a buyer for a new channel Annie Wegelius has to be pretty careful with her spending, but while she admits that TV3 has had to look for packages in the past it is now becoming much more selective about what it airs.

TV3 is proud of its high action US dramas including *Magnum* and *Remington Steele* and quality British productions including *Brideshead Revisited*. and *Jewel in the Crown* from Granada TV and intends to continue to programme this sort of material. This autumn it will start airing the series *The Paradise Club*, a Zenith production for the BBC concerning the lives of two brothers, one a priest the other a London villain, and Granada's *After The War* – both are new this year.

A large proportion of the comedy programmes shown by TV3 have tended to be US sitcoms and comedy dramas including the *Golden Girls, Who's the Boss* and *M*A*S*H*.

Sports programming has proably given TV3 the greatest success with its viewers in the last six months. The acquisition of the Scandinavian rights for the World Championship Ice Hockey Tournament held in Stockholm in April was a tremendous boost to TV3's image – Ice hockey is as big in Scandinavia as the football league is in the UK. TV3 showed the event live and sold the rights delayed to Swedish Television. To follow this up TV3 has taken the rights for the Wimbledon tennis championship for the next three years.

Like other satellite channels TV3 has filled some of its airtime with soaps. So far limited transmission hours have made stripping the American Soap *Santa Barbara* difficult, however the extended airtime afforded by the move on to Astra should result in a new daily early-evening soap appearing on TV3 in the autumn. Meanwhile the late-night airing of another US soap *Knots Landing* is set to continue although the station has decided to skip a couple of years of the series.

In an average week TV3 will show four or five movies, normally aimed at the family audience. It has recently finalised a deal with Touchstone Picture for 20 features including *Down and Out in Beverley Hills, Three Men and a Baby* and *The Colour of Money*. Some of these will start appearing in the fall and will continue through to 1991.

Although TV3 does not have the money for drama production it is keen to develop co-production relationships for dramas and documentaries. It is currently working on a drama project with the UK's TVS and is co-producing a documentary special with the French station M6 about the Cannes international advertising festival which will give Scandinavians a rare opportunity to see the latest in TV commercials. □

Rank	Programme	Total %
1	Key to Rebecca	16
2	Asa-Nisse (film)	11
3	Disney's Christmas Special	10
4	The Bill	10
5	Quincy	9
6	Planet Earth	9
7	Airworld	9
8	House of Horror	9
9	The Little Matchgirl	8
10	Der Fahnder	8

The top 10 shows of weeks 51 (1988) and 5+6 (1989) expressed as percentages of the total that can receive TV3. Applicable only to adults (aged 15-74 years).

President: Jan Steinman
Head of programming: Annie Wegelius
Head of broadcasting: David Goldsmith
Scansat Broadcasting Ltd., 5-7 Buck Street, London, NW1 8NJ, UK. Tel: +441 4821132.

Say, haven't I see someplace befor

At May's screenings in Los Angeles, the US television companies season on the networks. But, as Peter Broderick reports, traditional truly innovative.

DESPITE THE lowest combined rating ever recorded in a major sweep, NBC, ABC and CBS will be giving viewers more of the same this fall. Their audience share, which has declined from 90 percent to 68 percent during the past decade, is continuing to erode, according to the prime-time ratings survey conducted in May, yet the networks appear to be hoping that familiar programmes, formats, and stars will slow the decline in their audience – and have announced a conservative line-up of shows for the fall.

Not surprisingly, the most successful network has the safest fall schedule. NBC has now been the most popular network four years in a row. This May it had a commanding margin of victory with 9 of the 10 top rated shows. Next fall, NBC will keep its Monday, Tuesday, Thursday and Saturday evening lineups unchanged. Overall, it will continue 22 series, adding only five new shows – a mere four hours of new programmes.

With more to gain, or less to lose, both ABC and CBS are introducing almost twice as many new shows as NBC. ABC, which never challenged NBC's lead last season, will add nine shows – a total of six hours of new series. CBS, which came in third behind ABC, will add the most hours of new material: 7½ for its nine premiering series.

The only network that managed to boost its audience in the past year was the Fox Broadcasting Company, now three years old, which is determined to continue to increase its comparatively small share. It is expanding its Saturday and Sunday night programming to a third night (Monday), and is also planning to add children's programming during the weekdays. Fox still isn't making money and therefore must be aggressive if it is to survive. The relative inertia of the three major networks can be explained by the fact that they have nevertheless been very profitable, and don't want to take too many risks. This pattern can be seen in the programming as well as in the scheduling. Fox has succeeded by developing the new genre of "reality programming", which has produced such hits as *America's Most Wanted*.

The programmes announced for 1989 make it clear that NBC, CBS and ABC are relying on traditional approaches. They are quite willing to let Fox continue to experiment, and will utilise the results when they think they can benefit from them (for example, CBS's new series *Rescue: 911* seems very much indebted to the type of reality programming that Fox has pioneered). The Big Three are taking even fewer risks than in recent years.

NBC is adding two comedies: *Nutt House*, co-produced and co-written by Mel (*Blazing Saddles*) Brooks, about the "oversexed head of housekeeping" and "the persnickety

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revealed their offerings for the fall

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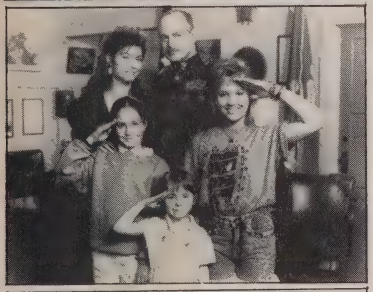

manager" of a New York hotel; and *Sister Kate*, about a "hard-edged nun" in charge of an unruly group of orphans. NBC will also have three new one hour dramas: *Baywatch*, concerning a close-knit group of Southern California lifeguards; *Hardball*, about a middle-aged cop and his cocky, irreverent partner; and *Mancuso, FBI*, featuring an agent who hates bureaucracy, and who was first seen in the mini-series *Favorite Son*.

CBS will have five new dramas: *Wolf*, about a San Francisco private investigator; *The Hawaiian* (working title), which stars Richard Chamberlain (the former Dr Kildare) as an idealistic doctor in "a large metropolitan hospital" who is often pitted against the hospital's "more impersonal corporate-minded bureaucracy"; *A Peacable Kingdom*, starring Lindsay Wagner (The Bionic Woman) as the director of a "large metropolitan zoo" trying to balance the demands of a family and a 24-hour-a-day job; *Top of the Hill*, about a 29-year-old surfer who becomes a US Congressman; and *Snoops*, starring Tim Reid and Daphne Maxwell Reid as a couple that solves mysteries in Washington, DC. The new CBS comedies are: *Major Dad*, about a Marine on the verge of becoming stepfather to three daughters; *The People Next Door*, featuring a cartoonist whose vivid imaginings spring to life; and *The Famous Teddy Z*, about a young mailroom clerk who inadvertently becomes the agent for the greatest actor in the world. The other new series is the reality-based *Rescue: 911* which features actual rescues by policemen, firefighters and other emergency workers. CBS is betting on actors such as Chamberlain and Wagner, whom it describes as "established audience favourites", to attract viewers.

ABC is adding six new sitcoms, which will give it 16 altogether – the largest total on television (compared with NBC's 14 and CBS's 6). They are: *Doogie Howser, MD* (executive produced by *LA Law's* Steven Bochco), about a 16-year-old doctor who is intellectually a genius, and emotionally an adolescent; *From This Moment On*, starring Jackie Mason as a socail worker, and Lynn Redgrave as an attractive Irish widow; *Family Matters*, a *Perfect Strangers* spinoff about an outspoken elevator operator and her family; *Living Dolls*, which deals with four teenage girls who are models; *Free Spirit* featuring a housekeeper who happens to be a witch; and *Homeroom*, about a fourth-grade teacher at an inner-city school and his conflicts with his father-in-law. ABC's new dramas include *Life Goes On*, about a working class family with a teenager who has Down's Syndrome, and *The Kid*, a Western series concerning young Pony Express riders. The other new programme is the tentatively titled *Prime Time*, a news magazine show co-anchored by Dianne Sawyer and Sam Donaldson.

Fox will air two new comedies: *Open House*, a revamping of the series *Duet* and *Hidden Video*, a *Candid Camera*-type programme using contemporary video technology. The two new dramas are *Booker*, a spinoff of *21 Jump Street* about a young undercover cop turned private investigator who is a "hyperactive rock-n-roll renegade"; and *Alien Nation*, based on the feature film about an unlikely cop partnership – one human, the other alien.

Some patterns are clear across the new series. There doesn't seem to be much that young people aren't capable of being – a doctor, model, agent, Pony Express rider, or Congressman. Conventional formats are alive and well, and the schedules of the Big Three continue to be dominated by half hour sitcoms and 1 hour dramas. The fall season also seems to be more conservative in its treatment of sex and scandal. Last season, the networks experimented with lurid programming in an attempt to compete with cable. NBC's low points included Geraldo Rivera's hyperbolic special on Satanism, the risqué mini-series *Favorite Son*, and the series *Nightingales*, which featured underdressed, oversexed nurses. Whether because of pressure groups, individual viewer complaints, or critical drubbing, such shows will not be seen again this fall on NBC, which has admitted the error of its ways and promised to beef up its programme standards department (ie, censors). Fox has even shifted its controversial *Married With Children* back to 21.00, where it is likely to cause fewer complaints about its suggestiveness, since more children should be tucked in their beds by then.

ABC's new series *Prime Time* will be the fifth news programme in prime time, joining *60 Minutes, 20/20, 48 Hours* and *West 57th Street*. A sixth news programme will be tested by NBC this summer, called *Yesterday, Today and Tomorrow*. The increase in the number of news programmes in prime time is expected to continue. The production costs of such shows are much lower than those of entertain-

The Producers

How much the major production studios have on air this fall (per week)

Lorimar Television	**8½ hours**
Columbia	**6 hours**
Steven J Cannell	**5 hours**
Warner Bros. TV	**4½ hours**
20th C. Fox TV	**4½ hours**
MCA/Universal TV	**4½ hours**

New this fall (clockwise, from main picture): Baywatch (NBC); The People Next Door (CBS); Major Dad (CBS); The Kid (ABC); Family Matters (ABC); Snoops (CBS).

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ment programmes, and they appeal to a more upmarket audience. Both the networks and advertisers appear to be paying attention to the quality as well as quantity of audiences. Certain programmes such as *thirtysomething* and *China Beach* were not cancelled, despite mediocre ratings, presumably because of their substantial following among the upmarket viewers so desirable to advertisers.

Although operated as separate companies, both Warner Bros. Television and Lorimar are owned by Warner Communications. Taken together, they account for 18 shows and 13 hours (see the table at the foot of previous page). Among the losers were MTM Enterprises, which had 1½ hours of shows cancelled and is left with one half hour programme, and the once-dominant Aaron Spelling Productions, which lost two hours, and is left with none.

One clear trend is the increase in in-house production by the networks. This fall, ABC, CBS and NBC will be producing a total 11 hours of series, compared with seven hours last autumn.

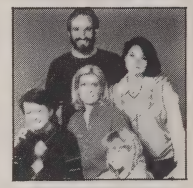
The few shows that appear to be different are among those being developed as mid-season replacements. The most intruiging is *Twin Peaks*, a drama series set in a small town "whose seeming tranquility hides dark, forbidden secrets." David Lynch (*Blue Velvet, The Elephant Man*) is the key creative force behind the programme, which begins with a Lynch-directed two hour movie-of-the week that exposes "seething undercurrents of illicit passion, greed, jealousy and intrigue in a population of unusual characters." The distributor of *Twin Peaks,* Worldvision, reports that the show has already been sold in Australia, Canada, the UK, France, Germany, Italy and Spain. Thirteen episodes of *The Simpsons* have been ordered by Fox. The half-hour animated comedy series involves characters that cartoonist Matt Groening devised for *The Tracey Ullman Show*. It is set in a suburb populated by irascible people afflicted with huge overbites, characters Groening describes as "lovable in a mutant sort of way".

The Simpsons is just one of several animated series the networks are considering for prime time. There have been very few animated series ever scheduled in prime time. The recent thearical successes of three animated features – *Oliver And Company, The Land Before Time,* and *Who Framed Roger Rabbit?* – have proven that animation can be popular with adults as well as children. Two of the other new animated series designed for prime time are: *Hollywood Dog*, a live action/animation combination in development for Fox, and *Hound Town,* being developed for NBC by Ralph Bakshi, whose *Mighty Mouse* has developed an adult following. □

EXITS

The shows that won't go on

Miami Vice (NBC) – no more rolled-up jacket-sleeves and music tracks louder than the dialogue.

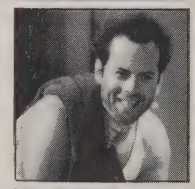


Family Ties (NBC) – an old favourite that suffered from falling ratings.

Kate & Allie (CBS) – We thought this one would go on forever . . .

Simon & Simon (CBS) – This duo bows out . . . but there'll be others.

The Equalizer (CBS) – Criticised for its violence, but laid to rest peacefully.



Moonlighting (ABC) – David and Maddie changed TV comedy in their own little way.

Dynasty (ABC) – The queen of the prime time soaps abdicates.

Banff at the crossroads

Ross Welford was at this year's Banff International Television Festival – and reports a mood for change.

IT WAS the tenth edition of the Banff Television Festival in Canada – but many attendees were of the opinion that the current format should change.

What started back in 1979 as a tiny gathering of around 100 Canadian professionals has grown and grown – this year nearly 900 people will have attended some part of the conference and screening.

The event is at a crossroads: either it grows further and loses its famed intimacy; or it rigidly restricts access and maintains its reputation as one of the only industry events for which you don't need to pack a necktie.

It has been an ill-kept secret that the Banff board of organisers has recently been locked in discussions over which direction to proceed. Canadian producer Pat Ferns, a proponent of expansion, has now left the board after serving four years as its president. Carrie Hunter, the festival's founder, and Jerry Ezekiel the vice-president who runs the Banff awards, are keen – now that the event no longer makes a loss – to keep the event compact.

Banff's financial stability is founded on the principle of sponsorship. Even the free cakes and coffee outside the conference hall are kindly sponsored by Scientific Atlanta; but the cost to the sponsor is high: Ca$20,000 to sponsor the "Lifetime Achievement" affair, including the provision of the food and drink for around 500 people, and a brief mention in the proceedings. (It was Spar Aerospace).

It is the seminars, talks and debates that take up most of the daytime at Banff, and it is every conference organiser's challenge to try to make the themes fresh and original. Given the number of so-called "gab-fests" that now proliferate, one must wonder if this is possible any longer. This year's theme at Banff was "The Television Revolution", with a keynote address given by the chairman of the UK's Sky Television, Andrew Neil. Follow-up debates included news and politics on TV, children's programmes and – inevitably – co-production. As one British producer, visiting Banff for the first time, commented: "The scenery's the only thing that's new to me here."

On the positive side, the biggest success story at Banff is the short time that it has taken for the Rockies awards to achieve worldwide respect. The screenings to the international jury take place in the week before the festival begins. In 1979, 120 programmes were submitted; this year the jury selected winners from 520 programmes.

Registration for the conference costs most participants Ca$750; not in itself a huge sum, but add on the cost of getting to Alberta (it's miles from anywhere), a week in a hotel, and week's worth of work not done back home, and participants could be heard asking for more from Banff than nice scenery and a relaxed atmosphere. □

Golden Rose winners

THE RAIN did little to dampen the Golden Rose Festival. As ever the lure of the most prestigious prize in the world for light entertainment together with an opportunity for producers, directors, writers and station heads to meet in the informal atmosphere of the Palais des Congrès proved a big attraction **writes Susan Eardley**.

It was the second year that the official contest was open to all TV station organisations of national importance. At the same time, within the Palais, screening facilities were reorganised to accommodate a separate full-blown independent producers contest.

Jean Luc Balmer, Secretary General of the Golden Rose, expects to see the independent contest increasing in importance each year and is looking at ways of reorganising the pre-selection process to accommodate this growth.

Winners: 'Hale & Pace'

Golden Rose of Montreux

Golden Rose: *Hale & Pace* (LWT, UK)
Silver Rose: *La Poucelle De Rouen, ou Boule De Suif* (Gostelradio, USSR)
Bronze Rose: *Gaman* (CST, Czechoslovakia)
City of Montreux (Charles Chaplin) Award: *Kurt Olssen Television* (SVT, Sweden)
Special Mentions:
The Magic of David Copperfield (CBS, US)
Leonardo (ORF-Austria)
Modern Fox (Channel 3, Finland)

Independents' Contest

Golden Rose: *Le Cirque Du Soleil* (Les Productions Telemagik, Canada)
City of Montreux Prize: *The Tracy Ullman Sho* (20th Century Fox, US)
Special Mention: *El Cabrero, Le Chant De La Sierra* (PRV, France)

The Rockies

TV Features
The Twelve Months Of Summer (SVT-2), Sweden)

Limited Series
A Very British Coup (A Skreba Films production for Channel 4, UK)
Lonesome Dove, (US)
War And Remembrance, (US)

Continuing Series
Rumpole Of The Bailey (Thames Television, UK)
Making Out, UK)
thirtysomething, (US)
Wiseguy, (US)

Drama Specials
Dragon Food (Novoskop Film Jan Schuette for ZDF, W Germany)
The Dog It Was That Died, (UK)

Social and Political Documentaries
Hoddle Street (ABC, Australia)
Burning Questions, (US)
Vietnam After The Fire, (UK)
Cinq Défits Pour Le President, (Canada)

Popular Science Programmes
Flying Withe the Birds, (Israel/Germany)
Supersense, (UK)
Mozu Suo Mont, (US/Japan)

Arts Documentaries
Serafina: Words Of Hope, Songs Of Freedom (Lincoln Centre TV, US)
Leonard Bernstein Conducts, (W Germany)
The Making Of A Legend: Gone With the Wind, (US)

Performance Specials
A Bed Among the Lentils (BBC, UK)
David Bowie: The Glass Spider Tour (Australia)
Fourth Dimension, (US/France/Italy)

TV Comedy
The Wonder Years (A Marlens/Black Co, production in association with New World TV)
Hale And Pace, (UK)
Palace, (France)

Children's Programmes
Runaway Ralph (Churchill Films, UK)
Chronicles Of Narnia, (UK)
Captain Johnno, (Australia)

The Banff Grand Prize
A Very British Coup (A Skreba Films production for Channel 4)

Special Jury Awards
Vietnam After The Fire (Acacia Productions, UK)
Cinq Défits Pour Le President (Productions du Sagittaire/Les Productions Via Le Monde)

ENVIRONMENT FILE

Animal, ecology, nature and environment programmes around the world — compiled from replies to TV World's listing service.
For further information contact the companies directly.

Atlantis Television Int'l
The New North (95 mins). Best-selling author Farley Mowat hosts this study of the changes affecting the arctic regions of N America, Europe and Russia. Released February 1988.
65 Heward Avenue, Toronto, Ontario, Canada. Tel: 416 462 0012. Fax: 416 462 0245.

Bavaria Film
Fauna Mundi (6 X 59 mins). Beautifully shot wildlife series with unique live footage exploring animals in their secluded habitats revealing their individual personalities. Released August 1989.
Bavariafilmplatz 7, D-8022 Geiselgasteig, West Germany. Tel: 89 6499 2681. Telex: 523254. Fax: 89 64992240.

BBC Enterprises
The Great Rift (3 X 55 mins). Three documentary films examining the extreme geological changes, the plants, birds and animals that inhabit Africa's Rift Valley, and the genesis of mankind in this extraordinary place. Released December 1988.
Supersense (7 X 20 mins). Supersense is a stunning new BBC series which reveals the secrets of animal perception. Released October 1988.
Lost Worlds, Vanished Lives (4 X 40 mins). Sir David Attenborough fulfills a personal ambition to undertake a global fossil hunt. Released May 1989.
Woodlands, 80 Wood Lane, London W12 0TT UK. Tel: 01-576 2200. Tlx: 934678. Fax: 91-576 2345.

Channel 4 International
Baka: Kombas Forest (52 mins). Spin-off from the award-winning "Baka: People of the Rainforest", which looks at the Baka pygmy tribe's relationship with the ecology of the rainforest and their mythology. Released: January 1989.
Baka: Growing Up (26 mins). Focuses on a 6 year old Baka pygmy boy as he learns about survival in the forest and Baka customs. Released January 1989.
60 Charlotte Street, London W1P 2AX. Tel: (01) 631 4444. Tlx: 892355.

Dee & Co
Mulu. A Forest in Borneo (27 mins). In the Malaysian state of Sarawak, one rainforest remains untouched. Mulu supports a wide variety of animal life, and under the jungle, lies a cave system which acts as a roost for millions of bats.
A Fragile Harmony (60 mins). Each year, in early summer, thousands of wading birds arrive at Langabaan Lagoon from their breeding grounds in Greenland and the Arctic. Released April 1989.
The Kookaburras (27 mins). The Kookaboorra is one of Australia's most loved birds, Its famous 'laugh' is only one of a wide repertoire of calls used in a remarkably co-operative social system. Released April 1988.

Devillier Donegan
Heron Cove (57 mins). Stunning natural history film exploration of life on the Puget Sound. Released: 1988.
Chesapeake: Great Shellfish Bay (57 mins). Photographic essay of the ecosystem of the Chesapeake Bay. Released 1987.
Discover: The World Of Science (17 X 60 mins). Popular magazine style series offers current natural history investigative segments for internationally produced series. Released: 1983 – present.
1608 New Hampshire Avenue, NW Washington D.C. USA. Tel: 202 232 8200. Tlx: 248 724. Fax: 202 232 5634.

Ellipse
Zbigniew Rybsczynski Collection. The extraordinary video works of 'Zbig' including 'steps' (25 mins) and 'The Fourth Dimension' (27 mins.) Released 1988.
15 Square Vergennes, 75015 Paris, France. Tel: 1 48 56 80 42. Tlx: 203998. Fax: 1 48 56 80 34.

Ellis Enterprises
Spirit of the Wilderness. (50 mins). Journey with a brilliant filmmaker, superb white water canoeist and dedicated conservationist as he explores our great wilderness heritage. Released April 1989.
Birdwatcher's Paradise (50 mins). Beautiful Sanibel Island off the gulf coast of Florida is home to some of the most spectacular bird life in the world. Released April 1989.
The World of Baby Animals (50 mins). The habits and habitats of baby coyotes, koalas, sea lions and snapping turtles are explored in this recent addition to the Baby Animal trilogy. Releases May 1989.
1231 Yonge Street, Suite 201, Toronto, Ontario M4T 2TB, Canada. Tel: 416 924 2186. Tlx: 06 22435. Fax: 416 924 6115.

F Productions
The Treetop Raft (52 mins). In July 1989, a scientific expedition will head into the Amazonian rain forest to study the jungle canopy which is home to a wealth of plant and animal life. Released December 1989.
The Flight of the Kangaroo. (52 mins). For the 200th anniversary of Australia, a French team will attempt the first complete crossing of the continent by hot air balloon. Released June 1989.
Eight Women in Tibet (52 mins). A 100 days expedition in Amdo and Khan in the steps of Alexandra David-Neel. Released Summer 1989.

Filmoption Internationale
Homarus Americanus (25 mins). Filmed in the cold clear waters of the St Lawrence Gulf, the programme allows us to discover all the secrets of the lobster in his natural habitat. Released 1989.
Cry of the Beluga (51 mins). Determined men and women search for ways to save the beluga of the St Lawrence, one of the world's most invaluable resources. Released 1989.
Language of Antlers (50 mins). The documentary reveals the secret life of the moose during its most intimate moments throughout the four seasons of the year. Released 1989.

Fox/Lorber Associates
The Search for the World's Most Secret Animals (13 X 30 mins). An introduction for children to the wildlife of the world. From the icy forests of Siberia to the tropical jungles of Indonesia, we'll meet many unusual animals such as crab eating monkeys and dancing horses!
Wild, Wild World of Animals 63 X 30 mins). Produced by Time-Life Television this internationally acclaimed series offers an extraordinary look at the life and death of animals in the wild.
The Pandas (30 mins). An exclusive behind the scene look at the world's most adorable and rarest of animals.
432 Park Avenue South, Suite 705, New York City 10016, USA. Tel: 212 686 6777. Tlx: 425 730. Fax: 212 685 2625.

France Media International
De La Vanoise Au Grand Paradis (60 mins). Natural park in the Alps.
Stefanie Powers: For Love of Animals (26 mins). In Kenya, battle or preserve endangered species.
The Lady and the Giraffes. In Kenya, L Melville saves these animals. English version.
78 Avenue Raymond Poincare, 75116 Paris, France. Tel: 1 45015590. Tlx: 6114186. Fax: 1 45012839.

Gaia Films
Blowpipes and Bulldozers (60 mins). The story of the Penan nomads of Sarawak and Bruno Manser, a Swiss living with them in their last days of survival as their forest homeland is logged at double the rate of destruction of the Amazon. Released August 1988.
Earth First (53 mins). The story of the conservationists, efforts to save the last of Australia's remaining rainforests. Released July 1987.
RMB 116, Blue Knob Road, Nimbin, NSW 2480, Australia. Tel: 66 897236. Fax: 66 897287.

Granada Television Int'l
A Place of Skulls (52 mins). Africa's continuing internal wars threaten the very existence of the African elephant, whose ivory is seen by bandit poachers as a quick and ready source of income to finance the struggles. Released 1989.
The Crested Serpent (53 mins). Mysterious and terrifying legends surround the African mamba. This film follows the adventures of herpetologist David Morgan as he seaches for the fabled snake through the exotic African landscape. Released 1989.
Environments: The Countryside. (14 X 15 mins). A series of educational programmes which

cover the ecology of woodlands, forest, fields, farms, villages, rivers, lakes and ponds. Released 1988/89.
36 Golden Square, London W1R 4AH. Tel: 01-734 8080. Tlx: 27937. Fax: 01-734 1479.

Harmony Gold
Animals of the Mediterranean (26 X 30 mins). The programme beautifully illustrates some of the animal kingdom's most exquisite, deadly, gently and extraordinary animals of one of the most stunning environments known to man.
World of Horses (26 x 30 mins). Each episode travels the world to reveal the intricacies and intimacies of man's special relationship with the horse.
Animals of Africa (26 X 30 mins). Live footage revealing the exotic, magical and adventurous lifestyle of Africa's most prized possession, its wild animals.
7765 Sunset Blvd, Los Angeles, CA 90046-2700, USA. Tel: 213 851 4900. Tlx: 194131. Fax: 213 851 5599.

IBA – Israel Television
The Red Sea In Blue (30 mins). A documentary on the never-ending lake of Huleh, Israel, and its surrounding swamps, capturing its colourful wildlife . . . 33 years ago. (before its draining). Released April 1989.
PO Box 7139, Jerusalem 91071. Israel. Tel: 2-301 405. Tlx: 25301. Fax: 2- 380 751.

McCann International
Froenm Asset (55 mins). This remarkable film shows not only the beauty, grandeur and abundant wildlife of the Antarctic, but also the fragility of an environment posed for commercial exploitation. Released March 1989.
Animal Passions (4 X 30 mins). Flying foxes, whales, koalas and deserts all go to make up a popular series about Australian wildlife. Released April 1989.
Nature of Australia 6 X 50 mins). A stunning wildlife series that provides a remarkable view of the flattest, driest and strangest continent in the world and its life forms. Released 1988.
68 Gloucester Place, London W1H 3HL. Tel: 01 224 4748. Tlx: 297957. Fax: 01-487 5071.

Media Connexion International
Wonders Of the World. More than a 100 hours of film portraying the most fascinating corners of our Museum Earth, more than 300 privileged locations throughout the world, which are entered in the "World Heritage" list of Unesco.
110 Boulevard Malesherbes, 75017 Paris. Tel: 43 80 99 50. Tlx: 620 893. Fax: 43 80 99 50.

MTV Finland
The Mud-loving Muskrat (25 mins) This film follows the life of the muskrat from season to season. The main emphasis is on spring when muskrats are at their most active and are easier to spot in the daytime. Released Spring 1989.
The Weasel's Winter (25 mins). The world's smallest predatory mammal is the archenemy of mice and voles, as much in tunnels under the snow as up on the surface. Released Spring 1989.
The Year of the Crane (25 mins). Most of Europe has already lost this splendid king of the bogs. The message is clear and unambigous: the future will show whether we Finns can preserve the crane. Released Autumn 1989.
Llamalantori 2, 00240 Helsinki, Finland. Tel: 358 0 15001. Tlx: 124319. Fax: 1500707.

Multimedia Co
The Environment (26 mins). In videoclip format, this production presents 3 sub topics dealing with the main theme: Polychlorinated byphenils – Acid rain – The greenhouse effect and the destruction of the ozone layer. Released 1989.
Energy (26 mins). In videoclip format, this production presents three sub topics dealing with the main theme: Energy of plants and animal cells – Electricity – Hydrogen. Released 1989.
The Forests (26 mins). Three sub topics dealing with the main theme: Photosynthesis and how the ecological system works – The forest's contribution to the biosphere – Threats to our forests. Released 1989.
5225 Berri, Montreal, Quebec H2J 2S4, Canada. Tel: 514 273 4251. Tlx: 055 62281. Fax: 514 276 5130.

Nat Film Unit New Zealand
The Lake That Exploded (51 mins). An unusual study of the dynamics of nature in change, demonstrating how natural forces and mankind shape the environment. Released: April 1988.
Irresistible Forces (57 mins). The inspiration and nature of science in determining the forces which shape our environment. Released: April 1989.
Fairway Drive, PO Box 46-002, Lower Hutt, New Zealand. Tel: 4-672059. Tlx: NZ3491. Fax: 4-673450.

NDR International
Wilderness: East Africa and West Africa (7 X 45 mins). Reports on the destruction of nature by wars, tourism and ecological crimes such as deforestration in Africa.
Operation Noah's Ark (18 X 30 mins). Reports on the work of people who champion the cause of the animal world all over Europe.
The Green Islands Of Europe (7 X 45 mins). Besides allowing unexpected insights into fauna and flora, the films also raise the question of how far men should be allowed to interfere with nature, without destroying its ecological balance.
Gazellenkamp 57, 2000 Hamburg 54, W Germany. Tel: 49 40 413 5390. Tlx: 211 849. Fax: 49 40 56 38 26.

Oxford Scientific Films
The Great Wood of Caledon (60 mins). The film chronicles a year in the life of the great Caledonian forests which once blanketed vast areas of the Scottish Highlands, now reduced to less than one per cent of their original spread.
Lower Road, Long Hanborough, Oxford OX7 2LD. Tel: 0993-881881. Tlx: 83147. Fax: 0093-882808.

Riverside
Survival in the High North (53 mins). A controversial documentary about the struggle of the small nations, Greenland, Iceland and the Faeroe Islands for survival in their difficult natural surroundings. The film that shocked Greenpeace. Released 1989.
Threatened Forests/Threatened Waters (2 X 19 mins). How forests and waters are effected by the increased global pollution. Released 1984.
The Cowpat (30 mins). This film studies the multitude of life in a cowpat, from early spring to autumn. Released 1984.
Wilders Plads 19, DK;1403 Copenhagen Denmark. Tel: 31 572 727. Tlx: DK21293. Fax: 31 572 753.

RTBF
Autant Savoir: North Sea, the last sewer (22 mins). The film provides a worriesome comment on the state of the North Sea and the Scheldt.
Autant Savoir: Ozone (21 mins). The film examines the consequence of the reduction of the ozone layer for the health.
Autant Savoir: The Protection of Nature (19 mins). Associations for animal protection and one commune in the Ardennes are bound by a convention concerning the administration of 2000 hectares of forest.
Department des Vents, Bvd A Reyers 52, 040 Buxelles, Belgium. Tel: 737 2533/4393. Fax: 737 4357.

RTC Portugal
The Sea and the Land (25 mins). The serial constitutes an alert for the near extinction of some maritime species and also a proof of the potentialities of the sea ground and of the life of its iinhabitants.
The White Stork (24 mins). The film shows the most typical nests all over Portugal and fllows the evolution occuring in some of them, during the cycle from the egg to the first flights of the young.
The Desert Islands (25 mins). They composed of three main islands, where one can find a specific flora and a rich fauna, both on land and on the sea. The desert islands must be protected in the future to preserve their declining fauna.
Av da Fontes de Melo 17-2, 1000 Lisbon, Portugal. Tel: 54 83 35. Tlx: 64630. Fax: 55 70 76.

RTVE
The Edge of Impossible (30 mins). Man has been always attracted by unknown. Nowaday there are few places to discover but adventure has not disappeared. Adventure in close contact with nature is the finality of this series.
Our World (25 X 15 mins). The finality of this series is to show a panoramic view of wildlife throughout the World, carrying out a complete study of fauna and flora, and their living conditions. Released 1988.
Our Trees (26 X 20 mins). This series deals with trees in Spain, their origin, their use and connection with landscape. Released 1988.
Av General Peron, 40 D, 1a Planta, 28020 Madrid, Spain. Tel: 1 581 7100. Tlx: 22053. Fax: 1 581 7125.

Sable Enterprises Inc.
Winged Safari (180 mins). An incredible journey across Africa, following the flight patterns of the white storks up the Rift Valley of Africa. Experience all the adventures and spectrum of many different birds. Released August 1989.
The Crossover (52 mins). A docu-drama representing real life in the wilds of Africa, as seen through the eyes of the indigenous African people. Released September 1988.
The Silent Hunter (52 mins). Five years in the

making, cameraman John Varty and friend Elmon Ehlong develop a unique association with a family of leopards. A compelling insight into one of Africa's most beautiful yet successful killers. Released 1987.
779 Walnutt Knoll, Suite 100, Cordova TN 381018 USA. Tel: 901 753 0018. Tlx: 237818. Fax: 901 755 6034.

Screenventures
Desert Island (52 mins). Unique environmental project on the desert island, Sir Bani Yas, of mainland Abu Dhabi. Released March 1988.
49 Goodge Street, London W1P 1FB. Tel: 01-580 7448. Fax: 01-631 1265.

SR Programs International
The Sportsman's Showcase with Ken Tucker (30 mins). Wild game, deer, turkey, doves, ducks, quail, coyotes, wild boar – hunt them all with Ken Tucker in this new 26 episodes series. Released January 89.
Scuba World (30 mins). A look at the world beneath the ocean. Series on diving, travel worldwide – adventure, marine exploration, with over 100 episodes. Released 1989.
Fishing the West (30 mins). Wildlife and good fishing techniques in breathtaking areas of the world. 160 episodes. Released 1989.
98 Mount Street, London W1Y 5HF. Tel: 01-493 2400. Tlx: 929970. Fax: 01-629 1696.

Studio Hamburg
Wonders of the World (45 mins). Prof Bauer has filmed on Gibraltar, Europe's last example of monkeys living in their natural state. Released 1988.
Risk of Radioactivity (45 mins). Four years after the Chernobyl reactor catastrophe, we still have no clear idea about the danger of radioactive radiation. This report tries to answer. Released 1989.
Turned with the Wind (45 mins). Modern arguments on the subject of wind energy. It disproves the arguments that this source of energy is unreliable and uneconomical. Released 1989.
Tonndorger Haupstrasse 90, 2000 Hamburg 70, W Germany. Tel: 040 66885353. Tlx: 214 218. Fax: 040 66885428.

Telerimpex – Bulgarian TV
Earth, City, Man (30 mins). The film is a fairy tale about the fate of a little planet, nestled in the sleeve of the Galaxy. Released 1989.
The Air We Breathe (32 mins). Authors discuss with scientists the problem of one of the most important components required for the existence of biological organisms: Air. Released 1989.
4 Dragan Tzankov Blvd, 29 rue San Stefano, Sofia, Bulgaria. Tel: 66 52 69. Tlx: 2230 radio bg. Fax: 66 23 88.

Telexport
Counting Of The Ravens (69 mins;. An aventure story of today's children, aimed at the protection of the environment. Released 1989.
Plant Life In Slovakia (25 mins). TV documentary dedicated to protected plant life in state nature reserves and protected landscape regions. Released 1989.
Unwanted Escorts (25 mins). A series of loosely connected educational sequels which tells about life of the unwanted ecorts of man: sewer-rats, flies, ticks and mites, fleas and lice. Released 1989.
Gorkeho nam 29-30, 111 50 Prague 1, Czechoslovakia. Tel: 236 4467. Tlx: 121800.

Thames TV International
In Search of Wildlife (6 X 25 mins). This unique series examines, through the eyes of internationally acclaimed artist David Shepherd, the different conservation problems of six threatened animals around the world. Released July 1988.
Defending Wildlife (87 mins). David Shepherd travels around the planet to learn about animals which through his paintings, have brought him such success in life.
World Alive Series (35 X 26 mins). Spectacular series capturing the birds and mammals in their natural habitats of three very different countries – Spain, Canada and Venezuela.
149 Tottenham Court Road, London W1P 5HF. Tel: 01-387 9494. Tlx: 25286. Fax: 01-388 6073.

Tomwil Inc.
The Magnificent Whales (60 mins). The lives of whales and dolphins are captured with astonishing intimacy. Releases Spring 1989.
Endangered Species: Raising Crane (27 mins). A fascinating and often humorous account of researcher Dr Rob Horwich and his days as a crane foster parent. Released 1988.
By The Grace Of Man (23 mins). A look at how the most insignificant animal can have a major impact on man's environment, and how certain species are being saved. Released 1988.
5315 Wilkinson Avenue, North Hollywood, CA 91607, USA. Tel: 818 760 4523. Tlx: 3781896. Fax: 818 769 0887.

Turner Broadcasting
National Geographic Explorer (6 X 60 mins). A montage of adventure, exploration and investigation into natural history, bringing the excellence of the National Geographic magazine to the TV screen. June 1989.
Cousteau's Rediscovery of the World (10 X 60 mins). Latest episodes of Jacques Cousteau's five year circumvention of the world. Released September 1988.
The World of Audubon (6 X 60 mins). Stunning wildlife documentary focusing on the world's most precious wildlife and fragile habitats. Released August 1989.
25/28 Old Burlington Street, London W1, UK. Tel: 01-434 4341. Tlx: 296493. Fax: 01-434 9727.

Turner International
1050 Techwood Drive, Atlanta, Georgia 30318, USA. Tel: 898 81 68. Tlx: 8107510339.

TV Ontario
Nature Watch (20 X 24 mins). Breakthrough technology brings audiences closer to nature than ever before.
2180 Yonge Street, PO Box 200 Stn. Q., Toronto, Ontario M4T 2TI, Canada. Tel: 416 484 2613. Tlx: 06-23547. Fax: 416 484 2896.

TV8
Wonderdogs (16 X 6 mins). A programme about dogs which teaches you how to live with them. Wonderdogs is also about protecting animals and nature.
31/33 Bd Gouvion Saint Cyr, 75017 Pari, France. Tel: 1 45 74 87 17. Tlx: 650 776.

TVNZ International
Wild South – Under the Ice (60 mins). The first ever documentary featuring life beneath the Antarctic Sea. Released April 1989.
Wild South – Bola the Prdictable Disaster (30 mins). Cyclone Bora · the disaster Man helped create. Released April 1989.
Wild South · Los World of the Poor Knights (60 mins). Tiny islands – the world as it was before Man walked the earth, rich with creatures from another age.
PO Box 3819, Auckland, New Zealand. Tel: 9 391 414. Tlx: NZ60225. Fax: 9 794907.

WQED
Life in the Balance (60 mins). This 7th episode of 'The Infinite Voyage' series explores the looming environmental crisis brought on by man and the work of scientists to alert the world of the rampant destruction. March 1989.
Serengeti Diary (60 mins). The magnificent environs and wildlife of Tanzania's Serengeti National Park are seen through the eyes of photographer/conservationist Baron Hugo van Lawick and Tepilit Ole Saitoti, a western educated Masai tribesman.
Planet Earth (6 X 1 hour). This Emmy-award winning series is a synthesis of the exciting new findings of geologists and scientists reflecting the many changes and constants of our universe. Takes a hard look at the dangers Man poses to the Earth.
1790 Broadway, 16th Floor, New York, NY 10019-1412, USA. Tel: 212 708 3047. Tlx: 710-664 2097. Fax: 212 708 3045.

WTN
Earthfile (13 X 30 mins). Series on global issues which affect man and his environment. Released January 1989.
Healthfile (13 X 30 mins). Series of international health matters which affect everyone personally and ecologically. Released April 1989.
31-36 Foley Street, London W1P 7LB. Tel: 01 323 3255. Tlx: 23915. Fax: 01-580 1437.

YLE
Finland Year Zero –Green Utopia (41 mins). A look at fisherman and green philosopher Pentti Linkola's programme for survival and the society of the future in which staying alive and preserving life dictate every activity. Released May 1988.
Borneo: Wildlife of North Borneo – Along a Jungle Trail (2 X 22 mins). The first programme examines the flora and fauna of the island of Borneo; the second is a guided tour of a rain forest on Borneo. Released November 1988.
When Sea is Frozen (22 mins). A portrait in pictures and moods of all that can happen on the frozen seas around Finland during one of the harshest winters in recent memory. Released December 1988.
Radio ad TV Centre, SF-00140 Helsinki 24, Finland. Tel: 358 0 1521. Tlx: 121055. Fax(358 0 144 104.

RATINGS

CANADA: TV

Week ending May 21, 1989

Rank	Programme	Viewers
CBC		
1	NHL Playoffs (Sun)	3,247,000
2	NHL Playoffs (Fri)	3,109,000
3	NHL Playoffs (Wed)	2,933,000
4	CBC National News	1,525,000
5	CBC News: Sunday Report	1,380,000
CTV		
1	Cosby Show	2,435,000
2	MacGyver	2,010,000
3	Matlock	1,950,000
4	Roseanne	1,807,000
5	Murphy Brown	1,759,000
Global		
1	Mystery Wheel: Stryker	792,000
2	Who's The Boss	776,000
3	Murder She Wrote	610,000
4	Miami Vice	597,000
5	Young And The Restless	536,000
R-C		
1	Eliminat. Hockey 31	1,381,000
2	Eliminat. Hockey 30	1,077,000
3	Eliminat. Hockey 29	894,000
4	Dallas	871,000
5	Samedi De Rire	607,000
TVA		
1	Dynastie	1,377,000
2	Fais - Moi Un Dessin	1,047,000
3	Gala Metro Star - Art	949,000
4	Chop Suey	687,000
5	Charivari	679,000

Source: AC Nielsen

USA: TV

Week ending June 11, 1989

Rank	Programme	Channel	Rating	Share
1	Roseanne	ABC	19.2	32
2	Cheers	NBC	16.8	29
3	A Place To Call Home (film)	NBC	16.5	28
4	Empty Nest	NBC	16.4	32
5	Golden Girls	NBC	16.2	33
6	Dear John	NBC	15.9	28
7	The Wonder Years	ABC	15.7	27
8	Murder, She Wrote	CBS	15.6	30
9	Basketball: NBA Champ's	CBS	15.6	28
10	Day By Day	NBC	15.3	26
11	60 Minutes	CBS	15.0	33
12	The Cosby Show	NBC	15.0	37
13	Who's The Boss	ABC	14.5	27
14	Have Faith	ABC	14.3	23
15	L.A. Law	NBC	14.2	27
16	Basketball: NBA Champ's	CBS	14.0	25
17	Hunter	NBC	13.6	28
18	Unsolved Mysteries	NBC	13.5	26
19	Full House	ABC	13.2	27
20	20/20	ABC	13.1	26

Source: AC Nielsen

NEW ZEALAND: TV

Week ending June 17, 1989

Rank	Programme	Channel	Rating
1	Sale of the Century	2	47
2	Sale of the Century	2	46
3	Sale of the Century	2	39
4	Sale of the Century	2	38
5	Sale of the Century	2	38
6	Rugby: NZ v France	1	37
7	Incredible Sunday	2	32
8	Holmes	1	29
9	Holmes	1	29
10	Rugby: NZ v France	1	29
11	Holmes	1	29
12	Holmes	1	29
13	Circus of the Stars	2	26
14	Holmes	1	26
15	Rugby: Lions v Queensland	1	26
16	Neighbours	2	25
17	A Dog's Show	1	25
18	Neighbours	2	25
19	Neighbours	2	24
20	A Night in Heaven	2	24

Source: AGB

AUSTRALIA: TV

For the period April/May 1989

Rank	Programme	Channel	Viewers (000s)
1	The Comedy Company	10	2,177
2	A Country Practice	7	2,087
3	Hey, Hey Its Saturday	9	1,950
4	The Cosby Show	9	1,937
5	Neighbours	10	1,903
6	A Current Affair	9	1,838
7	Burke's Backyard	9	1,810
8	Hey Dad	7	1,761
9	Who's The Boss	9	1,550
10	Australia's Most Wanted	7	1,531

Source: AGB Australia. Base: Sydney, Melbourne, Brisbane, Adelaide, Perth Composite.

UNITED KINGDOM: TV

Week ending June 11, 1989

Rank	Programme	Channel	Viewers
1	Coronation Street	ITV	18.91
2	Neighbours	BBC1	18.64
3	Neighbours	BBC1	18.35
4	Coronation Street	ITV	18.32
5	Neighbours	BBC1	17.43
6	Neighbours	BBC1	16.50
7	Neighbours	BBC1	16.34
8	Eastenders	BBC1	15.85
9	Eastenders	BBC1	15.84
10	The Bill	ITV	14.65
11	Mastermind	BBC1	12.08
12	The Russ Abbot Show	BBC1	12.04
13	The Bill	ITV	11.38
14	That's Life	BBC1	11.36
15	Every Second Counts	BBC1	10.61
16	The 19th Hole	ITV	10.33
17	Split Ends	ITV	10.20
18	Bread	BBC1	10.09
19	Columbo	BBC1	10.03
20	Emmerdale Farm	ITV	9.92

Source: BARB

FRANCE: TV

Week ending June 18, 1989

Rank	Programme	Viewers	Rating
TF1			
1	Mister Majestyk (film)	18%	26%
2	Sacrée soirée	17%	27%
3	Le bebête show	17%	28%
4	Le bebête show	17%	27%
5	Le bebête show	17%	27%
A2			
1	Champs Elysées	11%	17%
2	David Lansky	11%	16%
3	Flics de chocs (film)	10%	15%
4	La vallée des espoirs	8%	12%
5	L'argent des autres (film)	7%	11%
FR3			
1	Ne nous fachons pas (film)	16%	22%
2	La classe	7%	10%
3	La classe	7%	9%
4	La classe	6%	9%
5	La classe	6%	9%
C+			
1	Top 50	2%	3%
2	Ca cartoon	2%	3%
3	Cinéma dans les salles	2%	3%
4	Les jeux du siècle	2%	3%
5	Nulle part ailleurs	2%	3%
LA5			
1	Les anges aussi mangent des fayots (film)	7%	9%
2	L'étouffante loi de la	6%	10%
3	Uniformes et porte jarretelles	6%	9%
4	Le fantôme de jack l'éventreur	6%	9%
5	Les 7 cascadeurs	6%	9%
M6			
1	Le promeneur de l'éternité (film)	4%	6%
2	Le gagnant (film)	3%	5%
3	Madame est servie	3%	5%
4	Madame est servie	3%	5%
5	Madame est servie	3%	4%

1% = 494,000 Viewers of 6 yrs +
1% = 202,000 Households

Source: Mediamat Mediametrie

BRAZIL: TV

Week ending: April 23, 1989

Rank	Programme	Channel	Viewers (%)
	Rio de Janeiro		
1	O Salvador da Patria (Soap Opera)	Globo	58
2	Jornal Nacioal (News)	Globo	51
3	RJ TV (Local News)	Globo	51
4	Agência Naciional (Political Broadcast)	Globo	47
5	Que Roi Sou Eu (Soap Opera)	Globo	43
	São Paulo		
1	O Salvador da Patria	Globo	62
2	Jornal Nacional	Globo	59
3	SP TV (Local News)	Globo	57
4	Que Rei Sou Eu	Globo	53
5	Agência Nacional	Globo	51

INTERNATIONAL E·V·E·N·T·S

October 2-10	**Valencia, Spain.** 10th Mostra de Valencia; Mediterranean film festival and market. Plaza del Arzobispo 2 Acc. B, 46003 Valencia. Tel: 6-332 15 06. Fax: 6-363 61 11.
October 4-8	**Valencia, Spain.** Merca Film '89. TV and video festival run in conjunction with the Valencia Mostra. Plaze del Arzobispo 2 Acc. B, 46003 Valencia. Tel: 6-332 15 06. Fax: 6-363 61 11.
September 20-27	**Bratislava, Czechoslovakia.** Prix Danube: the 10th International Festival of TV Programmes for Children and Youth. Tel: 327 448. Telex: 92277 TVSMD C.
August 25-27	**Edinburgh, UK.** Edinburgh International TV Festival. Contact: Annie Dinner, 5 Betterton St., London, WC2. Tel: (01) 379 4519.
August 25-Sept 3	**Berlin, Germany.** International Audio and Video Fair. Contact: Borchersstrasse 6A, 3000 Hannover 71, W. Germany. Tel: (0511) 52 99 99. Fax: (0511) 51 28 48.
September 16-19	**Los Angeles, USA.** International Teleproduction Conference and Exhibition. Contact: International Teleproduction Society, 990 Ave. of the Americas, Suite 21E, New York, NY 10036. Tel: (212) 629 3266. Fax: (212) 629 3265.
September 20-October 1	**Perugia, Italy.** 41st Prix Italia. Annual TV conference and awards. Contact: CCE/89 Pool, Consul Convention Bureau, Via Sicilia 11/13/17, 06100 Perugia, Italy. Tel: (075) 72841 5002008. Fax: (075) 35053 5001954. Telex: 662026.
October 12-16	**Cannes, France.** Mipcom '89. Contact UK: 22 Percy St., London, W1. Tel: (01) 528 0086. Fax: (01) 895 0949. Contact France: 179 Av. Victor Hugo, 75116 Paris. Tel: 33 (1) 45 05 1403. Fax: 33 (1) 47 55 9122.
October 16-21	**Nimes, France.** International Video Danse Grand Prix, '89. TV festival and competition for dance programmes. Contact: Competition Office, IMZ, Video-Danse, Lothringerstrasse 20, A-1030 Vienna, Austria. Tel: (43) 1-72 57 95. Fax: (43) 1-713 83 27. Telex: 753 11 745 IMZ.
October 18--24	**Bristol, UK.** Sci-Tech '89: The Second International Science, Technology and Medical Film and TV Festival. Contact: The Festival Director Sci-Tech, c/o British Gas, 8th Floor, Clifton Heights, Bristol, BS8 1EJ. Tel: (0272) 292656. Fax: (0272) 293670.
November 4-10	**London, UK.** The London Screenings. Hosted by the ITV companies, and housed at Thames TV International and Colour Film Services. Contact: Fenella Henderson. Tel: (01) 228 7459. Fax: (01) 924 2738.
November 15-18	**Munich, Germany.** The Munich International Media Market. A new market for media serving the sectors of information, culture and education. Contact: Eberhard Hauff, Turkenstrasse 93, D-8000 Munich 40. Tel: (089) 38 19 04 17. Fax: (089) 38 19 04·26. Telex: 5 214 674 IMF D
November 20	**New York, USA.** International Emmy Awards. Contact: The International Council, 509 Madison Ave., New York, NY 10022. Tel: (212) 308 7540.

While every effort is made to ensure accuracy. TV World cannot be held responsible for errors in this.

Out-takes

CONTINUING the "green" theme of this issue: news reaches us from Germany about an episode of the long running *Panorama* news programme on ARD. Last April, eager *Panorama* reporters gleefully reported that containers used to collect old glass and paper for recycling were simply being carted to city dumps . . . and reunited with the rubbish from which it had been carefully separated by ecologically-minded Germans. Uproar – because it wasn't true! Embarrassed ARD officials insisted that *Panorama* run an apology, and explain that the report was based on the activities of just one city in Germany: in the rest of the country old paper and bottles have remained safely separated from other trash, till they are used again.

□ □ □

THE AUDIENCE for the Lifetime Achievement Award at last month's Banff TV fest was unsure whether or not to laugh during the winner, TV Globo of Brazil's, presentation tape. The editing and narration was so appalling that it simply *had* to be a joke. But a joke so subtle that the first early sniggers never developed into full-blown laughter just in case the tape was meant to be taken seriously. Half the audience chuckled appreciatively, while the other half looked at them crossly, in the manner you adopt when someone is talking loudly in a cinema.

□ □ □

TSK, tsk . . . another slap on the wrists from an advertiser for Columbia Television, this time for the sitcom *My Two Dads* on America's NBC. You will recall (Out-takes, March-April, '89) that another Columbia sitcom, *Married . . . With Children*, was the subject of a storm in an egg-cup over some double-entendres in the script, and several prurient advertisers exercised their democratic right to be pompous asses and pull their ads. It's happened again, this time over a scene that is supposedly *sexually explicit*. Can you believe it?

□ □ □

And on the subject of sexual suggestiveness what about Benny Hill? Britain's king of the saucy wink was unceremoniously dumped from Thames Television after 21 years with the station only weeks after they wheeled him out at MIP-TV to celebrate the anniversary. Apparently station bosses thought his humour was out-dated, even though it earned Thames a massive £1 million yearly in overseas sales. Sources suggest that America's Don Taffner may step into the gap left by Thames . . . □

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